

**EXCLUSIVE: JOE PERRY TELLS WHY HE QUIT AEROSMITH**

# HIT PARADER

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MARCH 1980

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**TALKING HEADS**  
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**FLEETWOOD MAC**  
SUPER TOUR

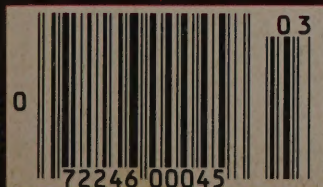
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They've traveled a long way this year. From the living room in Zion, Illinois, where **Jeff Murphy, John Murphy, Gary Klebe,** and **Skip Meyer** wrote and recorded their first two albums-- privately pressed and distributed--to The Manor in Oxfordshire, England, where they made **PRESENT TENSE**, their new album on Elektra. And the word from Zion has spread: **SHOES** are off and running, and **PRESENT TENSE** is the beginning of a great future.

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
# HIT PARADER



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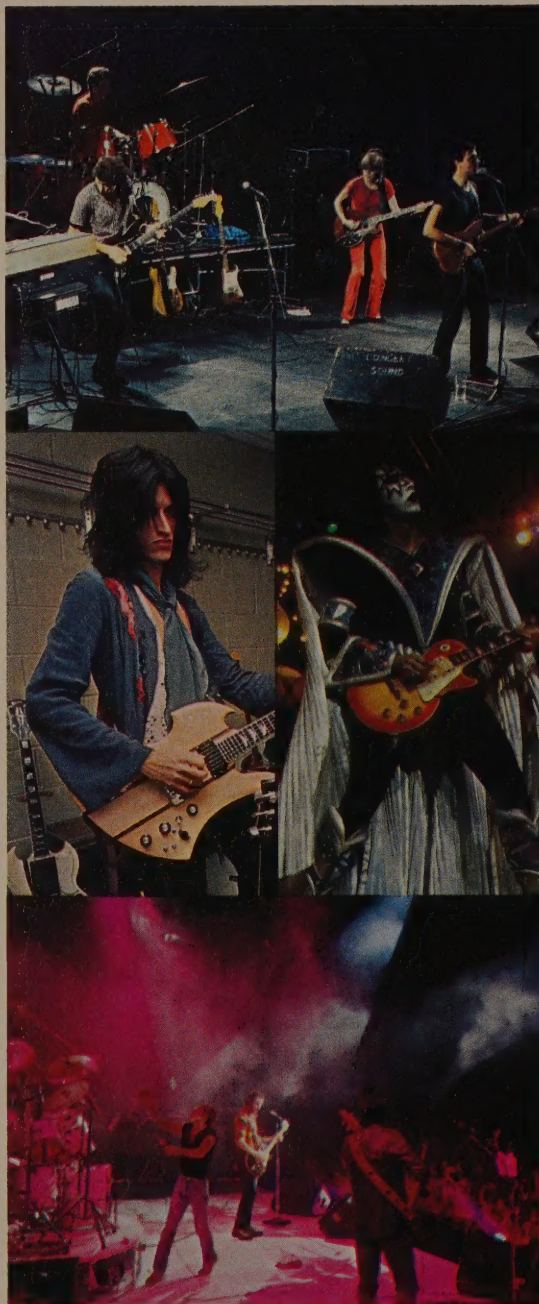
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# ROCK & ROLL HOTLINE

## FLEETWOOD SUPER TOUR

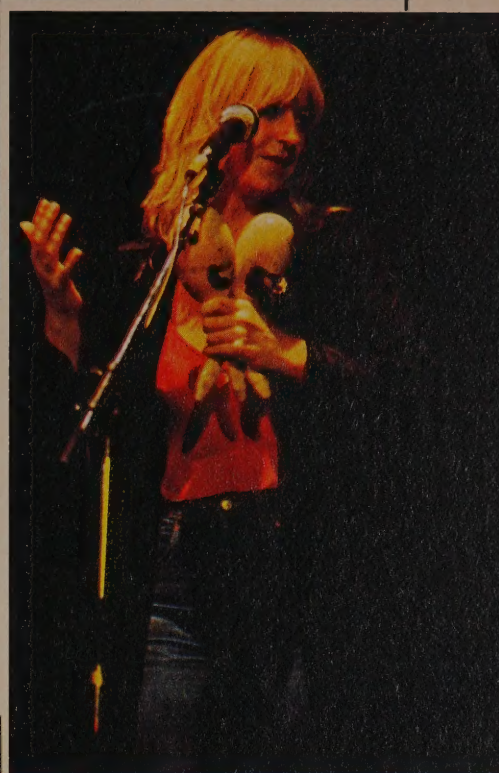
Fleetwood Mac hit the road on a major world tour immediately following the release of their album, *Tusk*. The first leg of the tour commenced in Pocatello, Idaho with U.S. dates through December. The tour continues in 1980 with concert appearances in the Far East and Europe and additional shows in North America.

The tour is Fleetwood Mac's first major concert tour since the 1977 *Rumours* tour that hit ten countries. A brief string of U.S. concerts last summer preceded the recording of *Tusk*. That tour hit major indoor venues highlighted by five nights at the Forum in Los Angeles.

In other Fleetwood Mac news the band received a star on Hollywood Boulevard's "Walk of Fame" just two days prior to the release of the band's long-awaited new album.

Dedication ceremonies were scheduled for 3:00 PM at 6608 Hollywood Blvd. in front of Frederick's of Hollywood between stars previously dedicated to Will Rogers and Jack Palance. Presiding at the tradition festivities were Hollywood Chamber President William F. Hertz and Walk of Fame Chairman Bill Welsh.

A proclamation from Mayor Tom Bradley's office was presented to the band, proclaiming "Fleetwood Mac Day" in Los Angeles.

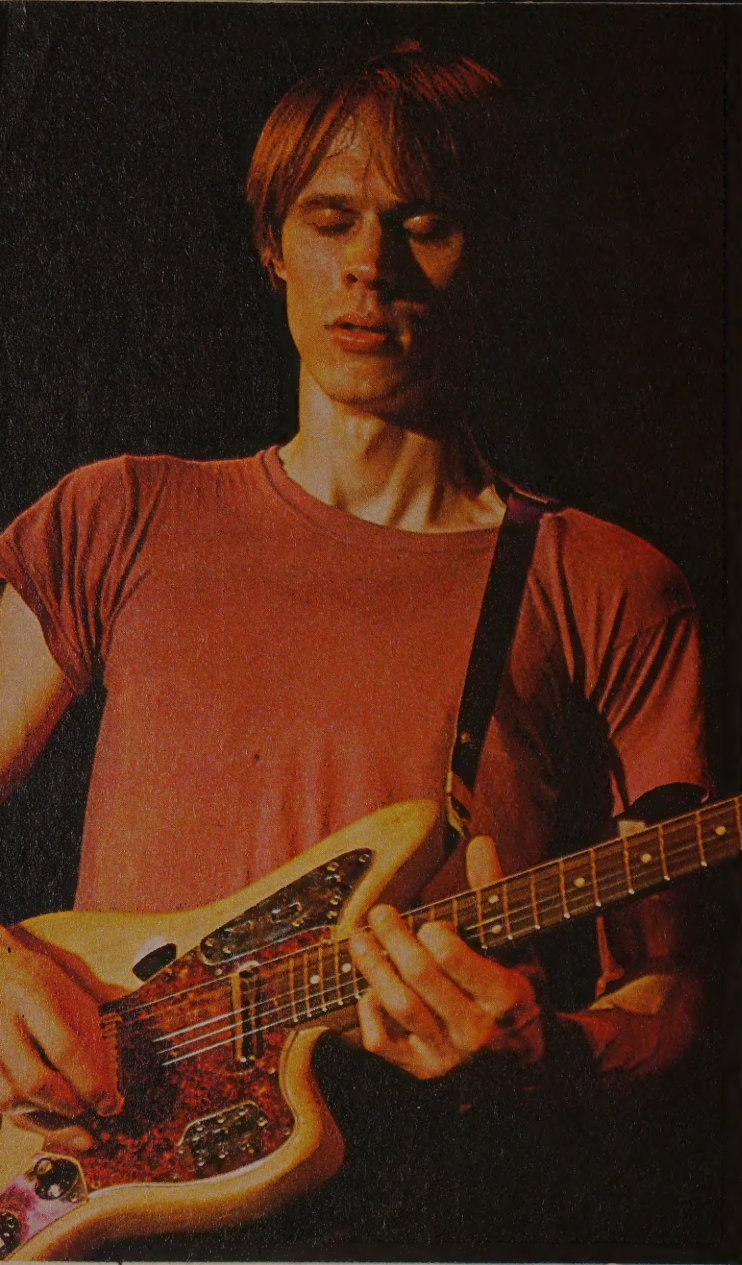


## THEY KNOW WHEN YOU'RE ASLEEP

Had any bad dreams recently? Any good ones? Well you better watch out for the dream police at any minute, they could show up to take you away. Alice Cooper, David Bowie, and The Tubes better watch out too, because Cheap Trick have extended the rock fantasy into the snore zone with their latest album, *Dream Police*.

This is the album the band recorded almost a year and a half ago, but which was held up by the spectacular success of the band's live Japanese album. *Dream Police* is a new slant from Cheap Trick. They've already tried on their dream police uniforms and have made a film to go along with the music — the film has been shown on some of their out of the country concerts. Now all that remains is for them to get their fans to enlist in the dream police. Wake us up when the show's over.





## TOM VERLAINE'S ADVENTURES

As lead vocalist, guitarist, songwriter and founder of Television, Tom Verlaine was a crucial figure on the rock and roll scene that emerged from CBGB's and New York City in the mid-1970's.

(Verlaine was, in fact, greatly responsible for the beginning of that scene, for it was he who convinced CBGB owner Hilly Kristal to let rock and roll groups play the place.)

With his romantic good looks, and a commanding on-stage presence, Verlaine made some of the most gorgeous music we had heard in the 1970's, both in live performance and on the two Television lps, *Marquee Moon* and *Adventure*.

Then came the news a year ago that Tom was leaving Television, and the band would break up. But for anyone who worried about the future of rock and roll, and the future of Tom Verlaine in particular, his newly-released lp, *Tom Verlaine*, dispels any fears. Verlaine is back with us with his special guitar talent, evocative lyrics, romantic visions, great rock and roll.

And this album doesn't sound all that different from the great Television albums, but then again, how could it?

With Television, Tom wrote and arranged the songs, and he's done the same here. His voice and guitar is once again the focal point of the music, and the only real difference is that instead of working with former Television comrades Richard Lloyd, Billy Ficca and Fred Smith, Tom worked this time with Fred Smith, (who he claims was his "scout" in finding other musicians), and other local New York musicians — Jay Dee Daugherty of the Patti Smith Group, Ricky

Wilson of the B-52's, and more.

"This album was done in a weird way," admitted Verlaine. "I was in the studio two days a week for about six months. Instead of going in and trying to do a record in a month, or isolating myself for weeks, I decided not to worry how long it took.

"Then I spent a lot of time mixing it," he said. Tom, who is well known for having an intense passion for getting the right sound, continued "I don't think I'm any more obsessive about that stuff than anyone else, though. I've heard that the Rolling Stones go to four studios just to mix a single.

"I think the reason I got a better sound on this record was that I was working with an engineer (Michael Ewasko), who really understood what I was trying to do."

As for future plans, Tom says he is putting another band together. "I miss performing. I didn't when I was working on the record, but when the springtime came and the record was finished, I missed it. Also, there's a lot of camaraderie in a band."

But before he can enjoy the camaraderie of a band, Verlaine will have to find another guitar player. "And the thing with guitar players is that if they're real good, then they want more money than anyone can pay," said Tom, "because they think they're stars.

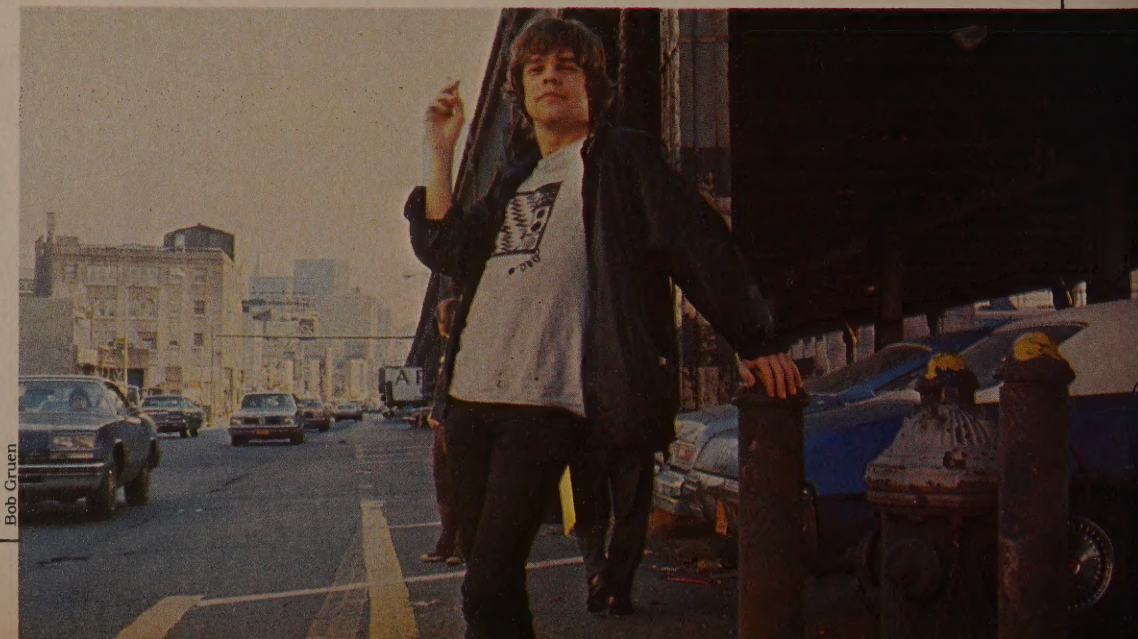
"And if they're not real good, then they're not real good. It's more personality than technique, though. I'm not interested in great technique. I don't need a Jimmy Page," he laughed. "Anyone who played guitar for five years could learn my whole album in one night. The ideal thing is to find someone you have chemistry with."

Andrew Kent/MIRAGE

**"I'm not interested in great technique. I don't need a Jimmy Page. Anyone who played guitar for five years could learn my whole album in one night."**

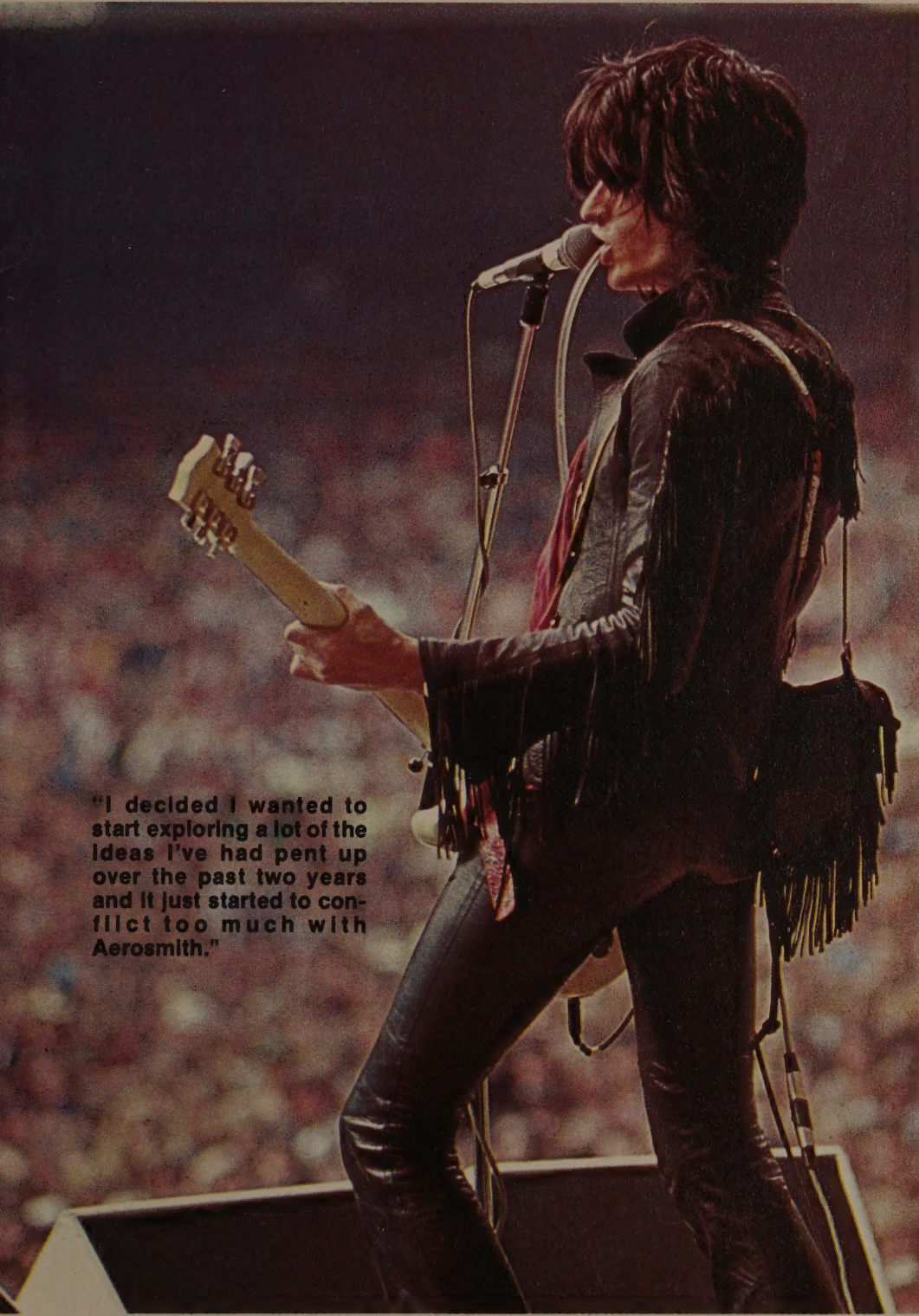
## JOHANSEN ROCK PLANS

With his *In Style* album creating a stir at radio stations across the U.S., David Johansen and his band have been out on tour playing dates from New York City to Los Angeles. They've also found time to film a promotional movie which will be shown on music tv shows in several countries (with a possible U.S. air-date soon), and word is out that a new Johansen album may well be in the works by the time you read this.



Bob Gruen

# PERRY QUILTS AEROSMITH



"I decided I wanted to start exploring a lot of the ideas I've had pent up over the past two years and it just started to conflict too much with Aerosmith."

The ink was barely dry when Joe Perry called with the news that he had just signed a solo recording contract with CBS and was leaving Aerosmith. Rumors about his solo plans had been circulating for months and it was no secret that the Perry Project was in the works (HP December '79). But his decision to leave Aerosmith was the real shocker and since Perry has maintained an excellent relationship with this magazine, he wanted to share it with us first.

Telephoning from his manager's office, Perry read the hastily drawn-up press release:

"Joe Perry and Aerosmith announced today in New York Perry's plans to depart the group to pursue a solo career. Perry's departure will officially commence upon completion of the new Aerosmith album, *Night In The Ruts*. Perry will remain on CBS and will continue to be managed by Leber/Krebs, the New York based managers of Aerosmith. Perry plans a January release of his solo effort, the Joe Perry Project. His departure is described as amicable and his desire to explore a new musical direction has been cited as his reason for leaving the group."

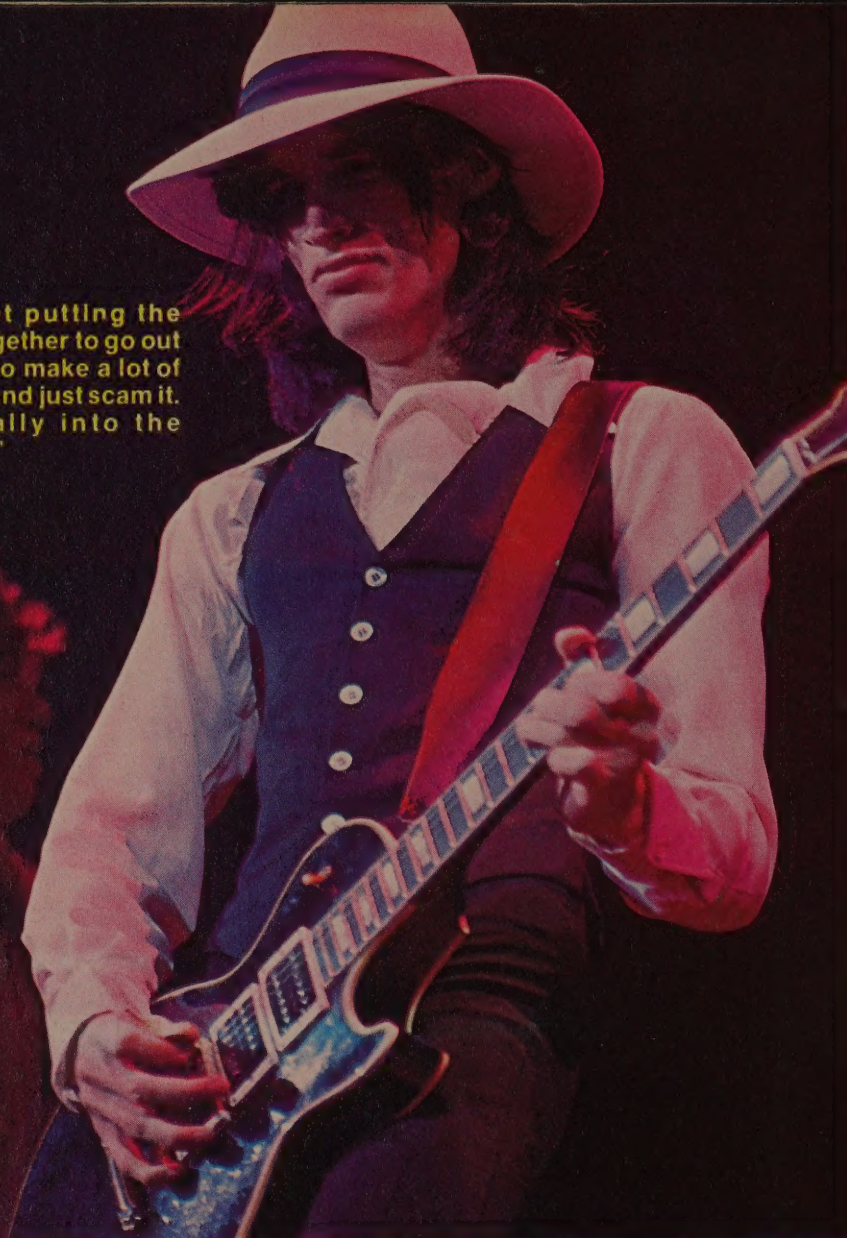
Making the decision to leave Aerosmith wasn't easy; after nine years Perry was firmly entrenched in the group he only recently described as his "first love". But lately he's been growing further apart musically, which made the split inevitable.

"I decided I wanted to start exploring a lot of the ideas I've had pent up over the past two years and it just started to conflict too much with Aerosmith," said Perry. "It was a real hard decision for me to make but I really feel strongly about this solo project. If I had stayed with Aerosmith I would've had to put it on the shelf for another few months and after listening to the tapes I've been making I feel that would have been a mistake, especially after putting so much work into it. So I'm just

Fin Costello/RETNA

## Exclusive Interview With Joe Perry

"I'm not putting the band together to go out and try to make a lot of money and just scam it. I'm really into the music..."



Bob Gruen

Daddy Warbucks) and was auditioning drummers. "It's just going to be bass, drums, percussion, and my guitar," said Perry. "I'm not going to have keyboards or any other guitar players because I want a chance to explore more of the riffs I write and I want to try songs with a different style." Perry doesn't want to have one lead vocalist in the group; instead he'll share the singing chores with Mormon and is looking forward to singing a lot more than he did with Aerosmith.

"I'm writing music that's a lot funkier than Aerosmith's," he said, "but they're songs that I wouldn't be able to do unless I had a more versatile singer like Ralph.

"I'm going to use two or three different drummers on my album (including Aerosmith's Joey Kramer who'll be playing on a few of the tracks), but I'm looking for someone to take on the road."

When we spoke, Perry still hadn't decided where he'd record the album but narrowed the possibilities to New York, Boston, or George Martin's studio in Monserat. As for performing, he was looking forward to spending the better part of the fall playing clubs and colleges around the Boston area. "That's another thing," he said, "I'm tired of playing the big halls and I have no desire to go back to those caverns. There are a few good places but basically I'd rather perform in a more intimate setting.

"I plan to tour a lot more than I did with Aerosmith. Aerosmith broke out of Detroit and Cleveland and we did it with the live gigs and that's how I plan to set the Perry Project up. I'm not putting the band together to go out and try to make a lot of money and just scam it. I'm really into the music and the sound I'm getting and the best place for that is the theaters and the clubs."

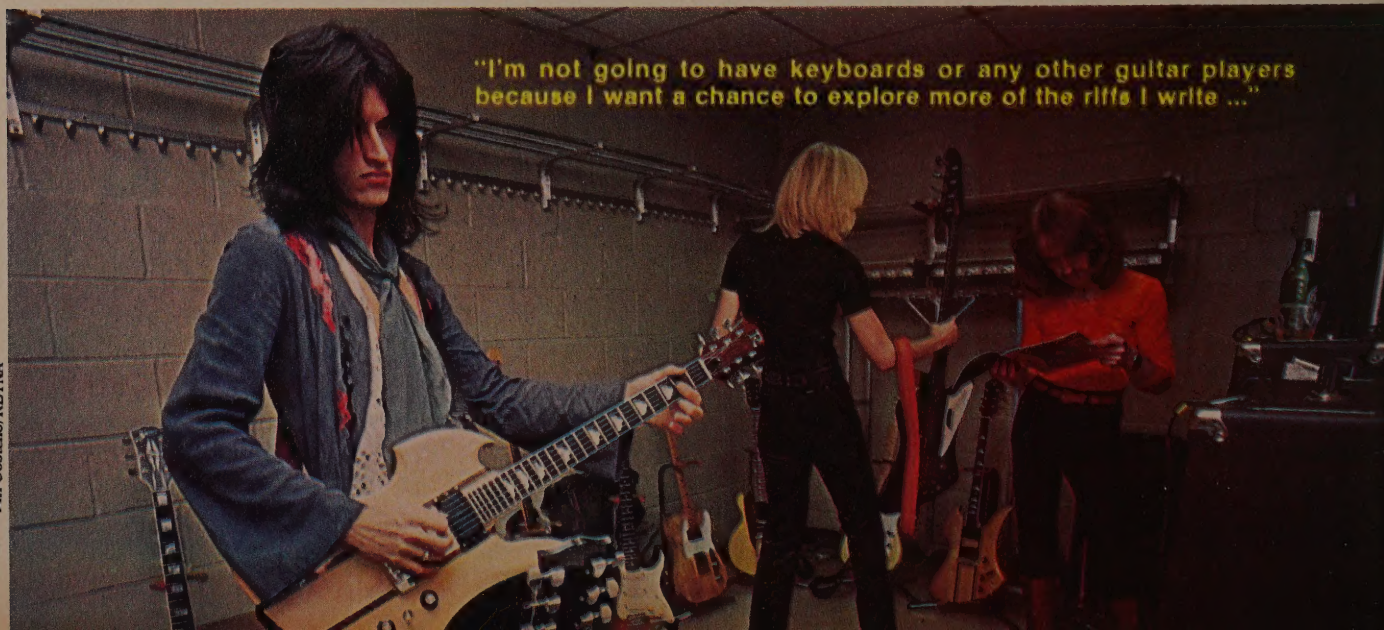
finishing up the Aerosmith album and starting off fresh."

That album, like many previous Aerosmith projects, has taken longer to complete than originally planned. Even Joe

was hesitant about committing himself to a definite release date, saying: "All I know is that at last count there was one song left to do. But it should be out real soon."

Perry hasn't wasted any time in putting together his new band: as of this writing he had already lined up David Hull on bass and vocalist Ralph Mormon (formerly with

"I'm not going to have keyboards or any other guitar players because I want a chance to explore more of the riffs I write ..."



Fin Costello/RETNA

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# WE READ YOUR MAIL

## PETER FRAMPTON

Dear Hit Parader,

I'm really into Peter Frampton. Can you tell me if he's gonna do any more movies? And how he feels about his fans, how he would want them to act if they saw him walking around? I know he's skinny so can you tell me what his waist is?

Peter Frampton Forever  
Hollywood, Florida

Dear Frampton fan,

In the near future Peter will begin working on a project for Orion films in which he'll portray a rockstar. Peter is a very friendly young man who appreciates his many fans, especially the ones who act politely. His waist is very small. (Ed.)

## BOSTON

Dear Hit Parader,

Is it true that Boston is going to break up? They've been doing excellent. What's the matter with them?

Boston Fan  
Honolulu, Hawaii

Dear Boston fan in Hawaii,

As far as we know, nothing's **wrong** with them — they recently returned from a European tour where they wowed the fans and generally had a great time. Rumors, rumors, rumors... (Ed.)

## SHIRTS

Dear Hit Parader,

I read a story about Annie Golden that said she turned down a role in a Woody Allen movie. Did she really? Doesn't she want to be a movie star?

Thank you for your interview with Fripp. I'm not sure I understand it but it sure was wonderful.

Martha Jackson  
New York City

Dear Martha,

Annie was slightly upset about that story: the truth is that she isn't available for any movie role at the moment because she's planning to be on the road with her first love, The Shirts, promoting their album, *Street Light Shine*. (Ed.)

## KISS

Dear Hit Parader,

I've been out of the country for awhile so I really don't know everything that's been going on, but one of my friends told me that Kiss took their costumes off and are now performing dressed just like you and me. I find that a little hard to believe. Could you verify this?

Why would they do such a thing after all this time? Are they nuts?

Kiss Is Still #1  
Patrician Ann Frank  
Chicago, Illinois

Dear Patricia,

Don't believe everything you hear — your friend is just pulling your leg and is probably jealous cause you were away. Kiss does take their costumes off, **after** the show, not before. (Ed.)

## ETC...

Dear Hit Parader,

Who are Levi and the Rockats? Someone said they're very big on the West Coast. Is that where they're from?

Out Of Touch in the Mid West  
Kansas City

Dear Out Of Touch,

Levi and the Rockats are gorgeous young "teddy boys" from England who sing rockabilly. The Rockats (Levi Dexter, Smutty Smiff, Eddie Dibbles and Guy Hammer) are a sensation on the West Coast where the girls scream and toss panties at them onstage. (Ed.)□



Stephen Ray

Left to right: Guy Hemmer, Levi Dexter, Smutty Smiff, Eddie Dibbles.

# Patti Smith: Don't Believe Everything You Read In The Papers

Patti Smith, in New York City recently for one day to see The Pope, said that the reports of riots during her Italian tour early this fall were false.

"They said that the American flag I have onstage during my sets was pulled down, and that I encouraged the audience to sing the

Communist anthem, the 'Internazionale'. No one pulled the flag down," she said, "and furthermore, I don't even know the 'Internazionale'. I think the song they were referring to was 'You Light Up My Life'."

"I'm an American," she continued, "and I'm proud of it. I

don't believe in everything President Carter says, but I do try to follow his advice and say something good about America every day.

"In Florence, all the kids got excited and rushed onto the stage at the end of my show. But I think it was just to get closer to us, and when they got up there they really didn't even know what to do. It was cute: It was all very peaceable, not a hint of violence."

Patti, who's been living in Detroit for this past year with guitarist Fred "Sonic" Smith, said that "I'm involved in a very inspiring situation. It's a relationship that allows us to do what we want. He's encouraging me to extend myself as an artist, he's taught me to play clarinet, piano, he's even teaching me how to drive.

"We did a series of benefit concerts for the Detroit Symphony, because we love the symphony. We started going all the time, mainly because we love the guy — Antoldorati — who is the maestro of the Symphony. I haven't been this excited about going to concerts since I went to see the Stones. And I never went to a classical symphony concert before, we really found ourselves starting to look forward to the next Beethoven."

In terms of her own work, Patti reflected on the last group album, *Wave*:

"It was hard for us to do that album because we really were going through a transitional period. I particularly was going through a very private period — private in that I was reassessing what I do, my ideas, having certain theological arguments with myself, so it was a little difficult. When you're doing a record you think you're communicating with the planet, and when you're having a hard time and trying to re-establish communication with yourself it's quite a struggle to go beyond that.

"There was a lot of joyous struggle too, for instance, be-

ing back in the studio with the original band, with Richard Sohl — that was the Patti Smith Group to me — but it was a struggle too, because we all had to re-integrate. To get to know each other again. It was a tough struggle but a joyous one. I think we really broke through, we spent a lot of anguish over songs like 'Seven Ways Of Going' — which was us improvising, us getting to know each other again.

"Making the album up at Bearsville was hard on me, because we're all city-oriented. I liked the Record Plant because I could walk out into the street and go to Smith's bar, or run into fifty hookers. I like the action and the energy. But there were a few things about being up there that made it worthwhile. One thing was the fact that the band was together. There weren't any outside energies, it was just us. There were no distractions.

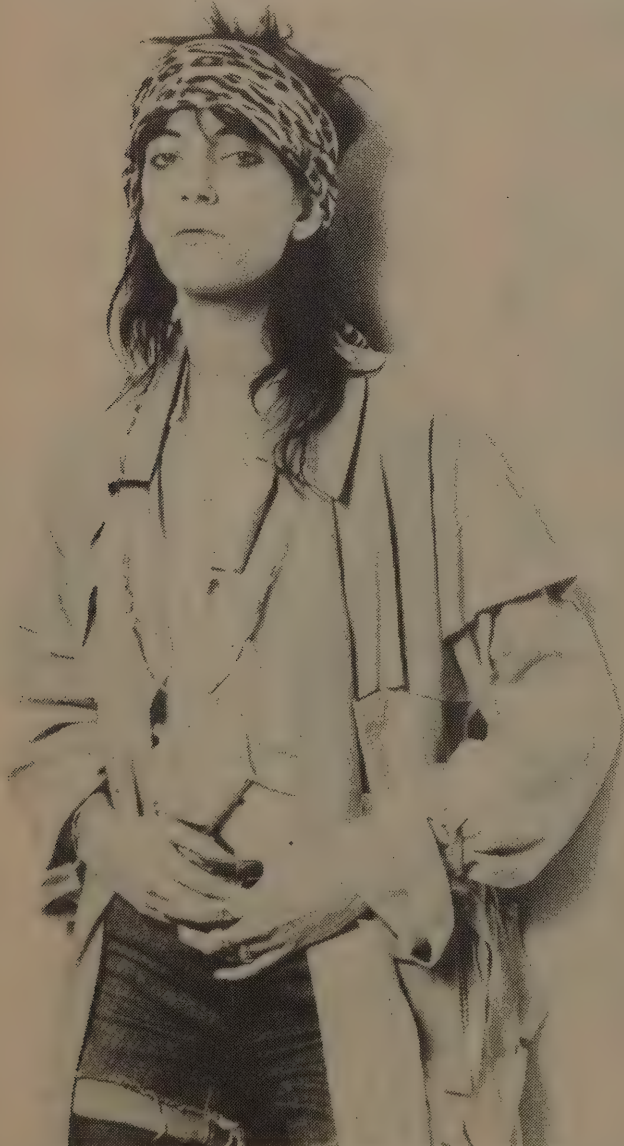
"I suppose there were a lot of people who were fearful that the record might be too introspective, or too moody. It's not that they thought the record wasn't commercial, they felt that the record was what it was. It did reflect a period of my life when I considered leaving rock and roll.

"I was thinking about the formula of rock and roll and changing that. I don't think the Stones left rock and roll just because they don't tour all the time the way Blue Oyster Cult does. I just had a lot of things to re-evaluate. Like Johnny Carson wanted to leave the Tonight Show, because he felt that new blood was coming in, that there were other things to which he wanted to extend his vision. I'd be grief stricken if he left the show, but he has other things to do, things to think about. I too, have things I want to say with language, I want to write my books, do my drawings.

"I feel very full of energy to pursue all the domains of my imagination, and I'm only interested in working in rock and roll within the contexts of what I set up in the beginning. If it gets too out of hand, and too many people start getting too many ideas about how to handle me, or the demands become the mainstream and have nothing to do with our earliest desires, I will move on to something else.

"I'm very happy now, but when I was making the record, all I can say is I was going through my Johnny Carson phase. But I love this record, and when I was going through all that, I was also going through wondrous things."

□ Portions of this interview appeared in Lisa Robinson's syndicated "Rock Talk" column.



Lynn Goldsmith

"It was hard for us to do that album because we really were going through a transitional period. I particularly was going through a very private period..."

# CT•SPINADDICT•SPIN

by  
**JAMES SPINA**

Long time readers of Spinaddict may have noticed that my coverage of import albums has dropped drastically in the last three months. Part of the reason has to do with the fact that Jem Record distributors seem more intent on sending out bills than records. They never sent out my last few orders but have been religiously sending me bills for the records for months now. But the main reason for the drop off of imports has been that so much good new stuff from England is finally being released on American labels. Three years ago this was not the case. I once depended on those English pressings to get me through the glut of junk released in this country. Now it seems like I read about some new group in the NME on Thursday and by Saturday the record has been released in this country. Don't get me wrong. The rash of new talent has not been relegated to England. American groups are starting to surprise and amaze me with new releases that are incredibly good. Every month it seems like I receive at least three new records by new groups with all the potential of becoming tomorrow's Knack.

This month's gush of enthusiasm is going to carry over into a review of a record company. I don't usually get involved in that sort of thing but Virgin Records can stand up as an exception. Formerly a strictly English company with only occasional releases distributed by American companies, Virgin now has a Stateside office and what seems like a slew of fine releases every month. Their releases this month include TANGERINE DREAM'S "FORCE MAJEURE", STEVE HILLAGE'S "AURA", SKIDS "SCARED TO DANCE", THE MEMBERS "AT THE CHELSEA NIGHTCLUB" and INTERVIEW'S "BIG OCEANS". For various reasons I can truthfully recommend every one of these records and I don't know when the overall approval could ever have been leveled at any one record company on any given month of new releases. Although the company's first stateside success should be credited to Mike "Tubular Bells" Oldfield their real notoriety came with the release of the first Sex Pistols album in England. Formerly a very hippy-ish company these last few years have been marked by excellent abilities to give fresh new talent a chance in the face of industry disdain. This is probably the only time I can safely say that the name on the label will insure a wise purchase when it

comes to discovering new and exciting music. Ah Virgin! You make some date.

So what else is new? As I said the rash of new groups with great first releases has become astonishing. Less than two years ago, I was lucky to get an occasional Cheap Trick or Pezband batched in with the usual bunch of deadheads. Such is no longer the case. This is:

**SHOES "PRESENT TENSE" (ELEKTRA)**  
This is actually the second release by this amazing band. Their first album was self-produced, self-recorded and self-distributed but the input of a major company hasn't changed their stellar ability to deliver first class pop classics replete with engaging lyrics, subtle harmonies, unpretentious musician-ship and a fresh image. The band acknowledge that they now have road dues to pay but as far as I'm concerned they could stay locked away in a studio for the rest of their pop lives as long as they continue to release such wonderful music as "Present Tense". By the way ... my brother has been going through some tough love-life times these days and he claims that most of the songs here keep him fine company on those nights when sleep is most evasive. Dennis is a very intense person with no time for drivel. If he says that these Shoes fit perfectly you had best believe him.



Elliot Gilbert/1979

## SHOES

**MOTELS (CAPITOL)** New group lead by a woman vocalist, Martha Davis, who dares to fit into the band rather than get lost by trying to flaunt above them. Her songwriting is marked by a near poly-sexual air that remains elusive yet sensual. The band keeps it together even in quiet moments that let Martha steam rather than merely scream.



Jeffrey Scates

## MOTELS

**THE ONLY ONES "SPECIAL VIEW" (EPIC)** It is strange that this band is so highly touted by the same British press that so readily sneers at Steve Harley

and Cockney Rebel. Lead singer Peter Perrett gets most of his vocal moves and plenty of his verbal muses from the territory already pioneered by Harley. The Only Ones are good. Steve Harley is great. The difference lies in being there first. This whole comparison probably gives you a negative impression but don't get me wrong ... this is still a very fine release made even more exceptional by the long missed drum twiddling of ex-Spooky Tooth skin slapper Mike Kellie.



## THE ONLY ONES

**THE POP "GO!" (ARISTA)** I suppose that this band would never have been possible had there been no Roxy Music but to these ears and in these years they sound even better than Ferry and Company and much more deserving of the Roxy Music mantle than The Cars. The textures within the songs sound group rather than producer inspired. And the climates of each song change with a rapid twist that is most staggering for a first-time-out group. I've noticed that I haven't been getting into the discussion of particular tracks within each album lately and this album will suit just fine my explanation for that change. Albums this good have a momentum that is often best left unbroken by stops to take apart individual songs. No one expects a book reviewer to take special time on each individual chapter when it is the essence of a book he is after. The same goes for records when they are this good. As an aside, every track by The Pop could stand alone as a hit single. How's that for in-depth analysis?



## THE POP

Other new groups that favorably caught my attention this month would include 20/20 on Epic, The Beat on Epic and Roy Sundholm's "CHINESE METHOD" with cover art that gives it away as an Elvis Costello/Joe Jackson clone in the making. Epic has also released a compilation album of British music during 1978 (?!!) containing cuts by The Only Ones, New Hearts, The Diodes, The Spikes, The Vibrators, The Cortinas, The Kursaal Flyers, Master-switch and After The Fire. The best

thing on this album (Called "Permanent Wave") is the cut by After The Fire, "One Rule For All" which sounds incredibly like a preview of the next Peter Gabriel album. So much for the healthy state of new things. What else happened this month?



**ROY SUNDHOLM**

**CHEAP TRICK "DREAM POLICE"** (EPIC) I was almost going to slag this record completely. The first couple of times that I listened to it, it really offended me with its repeat performances of past Cheap Trick musical experiences. I was also bothered by the seemingly Move-ish rip-off of the music. So ... I put on an old Move album (Shazam) and sure enough the sound similarities were there but suddenly Cheap Trick sounded better. This is not their best record. It dwells far too long on past patterns and cashes in on high repeats when, in fact, the band should be moving on to more exciting sounds and a stronger unique image. But this is still one of America's best bands and it is almost a shame that it took Japan to teach us that lesson. I expect quite a bit more from them next time and I fear that their huge popularity might hinder my seeing them much in person anymore but the Dream Police did get to me.



**CHEAP TRICK**

**GOLDEN EARRING "NO PROMISES NO DEBTS"** (POLYDOR) and **JUDAS PRIEST "UNLEASHED IN THE EAST"** (COL.) I can't believe that garbage like this still exists.

**PEZBAND "COVER TO COVER"** (PASS-PORT) What a surprise. I thought that this band was finished. Not that they deserved to be dealt out. Pezband were the original Knack, if you know what I mean, and they deserve tons of credit for keeping pop-sensibilities alive during some pretty dull times. And they don't have to rest on those old accolades. This new record is every bit as strong as all their previous efforts and, if anything, it sounds better because it has a toughened edge surely brought about by the unjust and tough times they must have suffered at the hands of disinterested record companies, managers and idiot-oriented audiences. Having recently

gone through some rather awful moments with the group of friends/musicians that I am involved with, I can truly appreciate any group that stands up through dreadful times and delivers music as great as "Cover To Cover". Keeping a band together is no easy task. Keeping the music alive is even harder. Pezband are experts on both counts.

**RICK DERRINGER "GUITARS AND WOMEN"** (BLUE SKY) My heart also goes out for someone as dedicated and talented as Rick but it stops short of praising this rather pedestrian effort. The Todd Rundgren gloss over in the production doesn't help things and even the inclusion of a few songs by Cheap Trick's Rick Nielsen doesn't seem to help things.



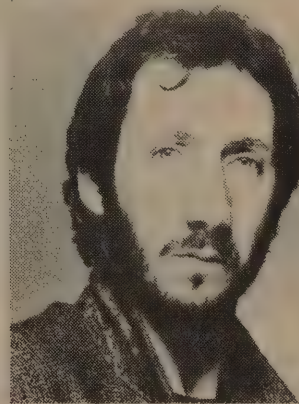
**RICK DERRINGER**

**THE EAGLES "THE LONG RUN"** (ASYLUM) Though I will forever praise "HOTEL CALIFORNIA" as one of the greatest L.A.-country-rock albums of all times it seems that the Eagles are all dried up. This record suffers from the very laid-back ambience that "Hotel..." warned about. If this is all they could come up with after three years, something is definitely wrong. The inside picture tells it all. They look too well groomed and healthy. They look like Fleetwood Mac. They also sound as boring as Fleetwood Mac and, finally, like Fleetwood Mac, their days are numbered.

**BLONDIE "EAT TO THE BEAT"** (CHRYSLIS) What a dreadful record. This band wouldn't be bad if they dumped that lead singer and her inept boyfriend. Eat to the beat if you feel like dribbling cause that's all you get from this minor league ABBA rip-off unit. Maybe my friend Robert is right. Women and rock are a touchy and often useless combination.

**THE WHO "QUADROPHENIA"** (POLYDOR) I have been longing for a Vespa motor scooter for months now. I suppose that when I finally get around to seeing this movie I won't be able to resist the temptation any longer. The original version of this record was the last Who album that really impressed me so to say that this new version is even better stands as quite a compliment. I have never really given up on the band but I have certainly felt let down by their output in the last few years. This in no

way blinds me to the fact that many of the new groups that I adore owe a great deal to the Who as one of the most important bands in the history of rock and roll. The new songs on this record are superb and the inclusion of some music that the original mods cut their teeth on is a delightful scene scape. I have a feeling that this is going to be a classic in terms of rock movies and I have only one remaining doubt ... Should I get the Vespa in gun metal grey or black?



**PETER TOWNSHEND**

**FOREIGNER "HEAD GAMES"** (ATLANTIC) If you thought that my review of Blondie was sexist just wait till you hear this stuff and see the cover of the record. This group must win some sort of award for the number of A chords they employ per record. Unfortunately, I still sorta like them.



**FOREIGNER**

**FOGHAT "BOOGIE MOTEL"** (BEARS-VILLE) And just to prove that I have no taste at all, I still like Foghat.



**FOGHAT**

I guess that covers all bases. The record re-spin of the month is that Move album, "Shazam". Don't ask me where to find it. It was on A&M but you might as well buy Dream Police and save yourself some time. □

# THE KISS PAPERS



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**NEWS RELEASE**

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**FEDERAL REGISTRATION OF "KISS" CHARACTERS**

**FIRST ROCK GROUP TO BE RECOGNIZED**

In what is believed to be a first in the 25-year history of rock'n'roll, KISS has been registered by the United States Patent and Trademarks Office in Washington, D.C., as United States Service Marks. This action by the Trademarks Office, which now officially recognizes the members of KISS as being unique and distinctive enough to warrant federal registration, merely serves to confirm what millions of die-hard KISS fans have known for years.

The KISS characters are loosely based upon the Japanese Kabuki. Each character is unique and the musicians take on the quality of the characters in concert. Paul Stanley is a sensuous "LOVER;" Gene Simmons with his incredible tongue, is the "THE DEMON BAT LIZARD;" Peter Criss is a bewhiskered haunting "CAT;" and Ace Frehley is a far out "SPACEMAN." In fact, the KISS characters are so distinctive that the manager of KISS, Bill Aucoin of Aucoin Management, Inc., decided to apply for federal protection.

Four applications for service mark registration were filed in Washington for Aucoin's Detroit attorney, Raymond E. Scott. The applications claim that each of the KISS

characters are instantly recognized by millions of fans as members of the KISS group, performing musical entertainment services. The Trademark Office initially refused registration on the basis that the characters were merely musicians and not service marks. But the Federal Courts were way ahead of the Trademark Office. Federal suits were brought against imitators of the group and counterfeiters of KISS merchandise by Mr. Scott in cities across the country. In each suit, the Court recognized the tremendous commercial value of the KISS name and characters, granting injunctions and damages against the infringers. These decisions were cited in Briefs filed in the Trademark Office, with evidence of the phenomenal success of the KISS group. The Trademark Office reconsidered and agreed to allow federal registrations.

The KISS characters will now join such establishment marks as GENERAL MOTORS and McDONALDS on the rolls of the United States Patent and Trademark Office. Look out infringers!

**EXPRESS  
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**NEWS RELEASE**

**FOR IMMEDIATE RELEASE**

**KISS GRABS BOOTLEGGERS IN CHICAGO**

KISS, Aucoin Management, Inc., and Boutwell/Niocua Merchandising, Ltd. have officially declared war on bootleggers and vendors of unlicensed KISS merchandise. They began their assault on the street peddlers and their suppliers last Saturday (September 22) in Chicago, where ten Cook County sheriffs served a temporary restraining order on more than 10 hawkers, and confiscated 2,800 bootleg T-shirts and 100 baseball caps. KISS management says they initiated the crackdown because the vendors were selling KISS fans inferior quality, irregular shirts with poor printing.

The legal action was organized by G.R.A.B.E.M. ("Get Rid of All Bootleggers and Evil Merchandise"), a new division of Colton/Sedrish Associates, organized by Glen Colton, the company's Vice President, and Jack Baldwin, an account executive with Colton/Sedrish, and National Sales Director of G.R.A.B.E.M.

Working with Colton/Sedrish's counsel, the law firm of Devine and Morris, Atlanta, Georgia, G.R.A.B.E.M. retains a law firm in the city where they've been hired to rout the bootleggers, which firm, in turn, obtain injunctions in the local court prohibiting the sale of unauthorized mer-

chandise at the concert. Then, deputized law officers serve the injunctions and confiscate the merchandise.

In Chicago, a mecca for bootleggers, 10 Cook County sheriffs first surveyed the operations of the various peddlers a couple of hours before showtime, and then, at a predetermined time, descended on the bootlegger with the restraining order. The purpose of G.R.A.B.E.M., says Colton, is not to arrest anyone, but only to confiscate their merchandise, which Colton characterized as "garbage." "They all had one thing in common," Colton said of the T-shirts, which sold for one dollar less than the shirts sold inside the Chicago Amphitheater. "The shirts were garbage and the prints were garbage."

Colton added that G.R.A.B.E.M.'s operation is "violence-free, and everything is done legally and orderly." The vendors can argue their cases in court, he pointed out, but because their business is illegal to begin with, very few bother. In KISS's case, the band's management recommended that the confiscated merchandise be distributed among charities throughout the city.

As a result of G.R.A.B.E.M.'s efforts, licensed vendors inside the Amphitheater, which seats 11,000, set an all-time sales record that night. Unlike, the street sales, these legal sales resulted in a percentage of the gross going to the hall, and federal, state and city tax coffers.



Randee St. Nicholas

# WHY DO THE CRITICS HATE THE KNACK?

Do The Knack think they're the next Beatles?

The Knack seem to be the least liked band in the rock establishment these days. The critics and The Knack sparked an instant animosity that is intense, even if it isn't shared by the band's enthusiastic fans. Of course part of it may be that The Knack and their record company seem to be more convinced of Knack-mania than is honestly reasonable.

Getting knocked puts The Knack in good company: Grand Funk, The Eagles, and

Kiss. All have taken some knocks from the critics and look what happened to them. Immortality, just ask them. And all of them have been wildly successful, reaping enormous rewards for their music. The intensity of their good fortune is perhaps in direct proportion to uncomplimentary press notices, not that they can't play, but that what they're playing is too insipid to live. Abba, the largest industry in Norway, or is it Finland?

What did The Knack do, wrong? Well, I'd say that they began to think they were more important than they really are. I've seen it from time to time in the music biz: Beatleitis, you think you're the Beatles. The Knack aren't the next Beatles. Nobody is the next Beatles. There isn't going to be a next Beatles and if there were we wouldn't know it until it was over anyway. So The Knack aren't the next Beatles.

Do The Knack think they're the next Beatles? I don't know if they do, but their press agent made more noise in New York about them selling a thousand seats at Carnegie Hall than bands like The Who and Springsteen make over selling out five nights in a row at Madison Square Garden.

What do I think of The Knack? I saw them at Harrah in New York before they had their first hit. They were just another bland band from LA. I'm sure they wowed 'em at the Starwood. They look alright, nothing special, some vague John Lennon plays Sylvester Stallone with their white shirts sleeves rolled up to the elbows, and black vests. Nobody fainted during their set, not from the band anyway. Nobody swooned either. Come to think of it, nobody did much of anything. After a while I went and had a beer and Lester Bangs talked to me about him and his band playing clubs in New Jersey. Lester didn't even have to shout very loud for me to hear him over the band. As I left after seeing the band, I said that I hoped their producer Mike Chapman had a good hit song for them cause they were going to need it.

Somebody told us the other day that The Knack weren't doing interviews, just holding press conferences. Since press conferences are held by people who are important for one reason or another, it seems to us, if not to other critics, that The Knack and most other rock bands have to go some before they hold their first press conference.

Who are these guys anyway? The Knack are:

Doug Fieger who was born in Detroit likes "fun" and dislikes "stupid people".

Berton Averre is from Van Nuys, California. The most important event in his career was meeting Regis Philbin.

Bruce Gary was born in Burbank, California, his favorite color is red.

Prescott Niles was born in New York. He likes Gene Kelly, Gene Tierney, Gene Chandler, and Gene Pitney.

Other interesting Knack-facts: They recorded their hit album in eleven days.

Yes, so tell me something interesting. The truth is that from where we sit there isn't anything especially interesting about The Knack. They have a hit single and a hit album, which is nice. They have fairly catchy melodies which are a rare commodity at any time. They are pleasant to hear on the radio, partly because everything on the radio is, to rephrase an earlier thought, too stupid to live. But that doesn't make them any more interesting than The Cars who aren't even the next Aerosmith let alone The Beatles or than M who isn't even the next David Bowie let alone The Beatles. Who were The Beatles anyway? It doesn't matter anymore. □

## ROCK ACTION



**CAPTION** Doobie Brother Michael McDonald threw a party for his friend Burt Bacharach in Hollywood. Among the forty special guests who dropped by the shindig were Michael Jackson, Marvin Hamlisch, Carole Bayer Sager, Dusty Springfield, and in the pic next to Michael and Burt: Nicolette Larson and Melissa Manchester.

## PICTURE SHOW

# YOU CAN'T KNOCK THE ROCK



## Blondie As Garbo, Meat Loaf As Gable, And Other Stereotypes

The Who aren't the only rock movie-makers in the silver screen biz. Recent small headlines in *Variety* suggest that rock movies are a new sub-industry out in Celluloid City, like haunted house movies and David Carradine movies.

Already filling theaters is Bette Midler in "The Rose" which some folks say is about Janis Joplin. The idea seems to be that Bette could become an actress the way Diana Ross did, with one great performance in "Lady Sings The Blues", only Bette's movie is called "The Rose".

Willie Nelson's also got a new pic which sounds like a follow-up for Bette's pic as Willie's film is called "Honeysuckle Rose". Also in Willie's pic is Dyan Cannon, Mickey Rooney Jr., Slim Pickens, and Emmylou Harris.

Out in Cleveland, the cameras have begun rolling as Paul Simon makes a film for Warner Bros. Paul wrote the movie and stars in it. Maybe it will run as a double feature with The Blues Brothers' Chicago epic. Paul will be writing some music for the film, as well as providing the romantic interest.

Following in The Ramones highly successful "Rock & Roll High School" cinematic experience is the comedy movie "Roadie". "Roadie" will have some regular actors who are still being scouted as we go to press, as well as appearances by Meat Loaf who'll sing and have a major dramatic role. Other rock stars will be set for the film as the project goes into production. □



Blondie's Debbie Harry will sing with her band and have a dramatic role.

# ROCK TIX ROCKET

With costs of nearly everything skyrocketing, how much does it cost these days to go to a rock concert?

Because rock critics and columnists usually get complimentary tickets from the record companies, I recently discovered that I really didn't know how much a ticket to a rock concert cost.

So, I found out.

It's generally cheaper than a Broadway show, slightly more expensive (but not always) than a first run movie, and more than the price of an album.

Because music fans had less money to spend last summer, record sales slumped and tours had to be cancelled. In the past, if a record buyer had ten dollars to spend, he might buy two albums. But this past summer, an extra five dollars more often than not went into the gas tank of a car, so a record buyer bought one album instead of two.

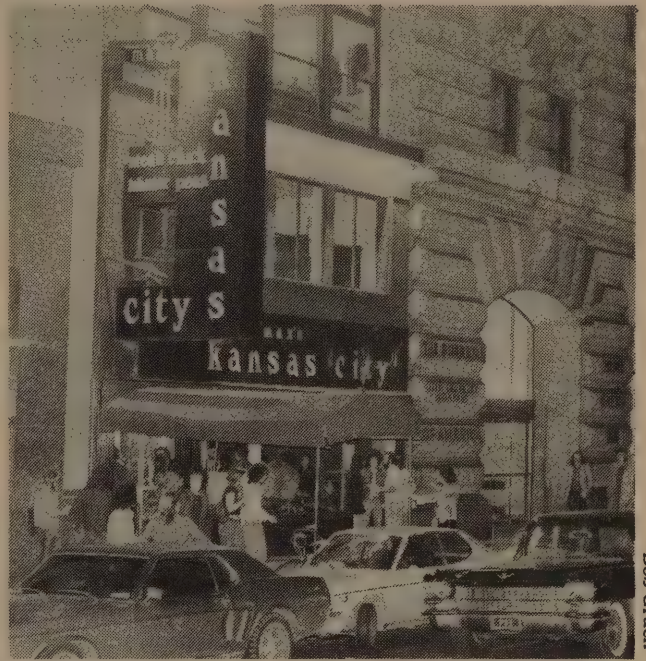
Industry executives hoped that with the back-to-school

shopping, more people would be in the stores and that with the release of a few recent big albums (Bob Dylan, Led Zeppelin), buyers would be lured back into record stores and sales would increase.

There was no real lack of concerts in the New York City area this summer, but many cross country tours were cut back because of the lack of the all important record company tour support.

Ticket prices occasionally rise because of the costs of renting the halls, or the promoter has to pay more money for an act. Thus, there is the need every so often to add fifty cents to the cost of a ticket in order for the promoter to make his necessary profit. To give you some idea:

In New York City, ticket prices for most shows at Madison Square Garden are eleven dollars and nine dollars, but for special concerts (like The Who), the top ticket price is twelve fifty, and for the recent Bee Gees shows, orchestra



Bob Gruen

There's a five or six dollar admission at Max's Kansas City, but no cover or minimum



Bob Gruen

Local clubs are a good bargain...



Lining up at the Mudd Club...

## ROCK ACTION



### CAPTION

This is eleven-year-old singer Angie (her full name is Angela Porter) and lurking by the tree is her producer Pete Townshend. It turns out that Angie has been on tv and in movies, and now with the help of Pete T. she's got her first record out, called "Peppermint Lump".

seats were as high as fifteen dollars apiece.

At the 3,300 seat Palladium, an orchestra seat can cost nine-fifty, eight-fifty, or seven-fifty, depending on the strength of the act, with balcony seats scaled at eight-fifty, seven-fifty, and six-fifty.

The Dr. Pepper Festival in Central Park is the cheapest ticket in town, with the "orchestra" seats going for four-fifty, and upper level seats at two-fifty. Of course, that low rate has been enabled by the Dr. Pepper company, who have subsidized the festival.

Ticket prices at Carnegie Hall and Avery Fisher Hall — two prestige rooms with classical music as their usual fare — are eleven dollars and ten-fifty for artists like Judy Collins, Rickie Lee Jones, and softer rock acts.

Local clubs are a good bargain, because one can order a drink, or in a place like the Bottom Line, have some food. At Max's Kansas City there is a five or six dollar admission with no cover or minimum, and the Bottom Line charges an admission of five-fifty, with no cover or minimum.

In all, live rock entertainment is not bought cheaply. Then again, you can always spend \$5.98, the new, just lowered price, for a record, and stay home. □

# ANDY PRATT EXPLAINS HIS MOTIVES

## New Religion Leads To New Album And New Band

Andy Pratt is standing in a phone booth across the street from the rehearsal hall in Boston where he and his band are preparing their show for a tour to promote his latest album, *Motives*. The album has many of the elements that have given him a cult following: soaring harmonies, clever lyrics, neatly melodic tunes. But this album is different from his earlier works, it is "dedicated to my Lord, Jesus Christ." Quite out of place in the music business where most rock albums are dedicated to Karen, Cindy, and Big Al. Then again, Andy Pratt is slightly out of place in the rock biz — he always has been, but never more so than now when his recent religious enthusiasms have altered his perceptions of who he is and what he's doing. Andy has embraced Christianity with a fervor that has redirected his life and his music.

The album's title, *Motives*, is an indication of his finding the light and the way. "I liked the title," he says, "I got it from the Bible. There's a thing where it says we will be judged by our works, and in the amplified Bible it says motives, deeds."

The songs on the album do not completely reflect Andy's present statement of mind. Some of them were composed as long as three years ago. "A lot of them were written before I became a Christian," he says. Questioning him about 'becoming a Christian' isn't the easiest thing in the world. Asked when he became a Christian, he doesn't really answer on a human level, it sounds mystical, the response hypnotic: "It's happened in an instant. I accepted the Lord, I just reached out and believed."

How does Andy follow that up? Is he practicing his religion within a church structure.

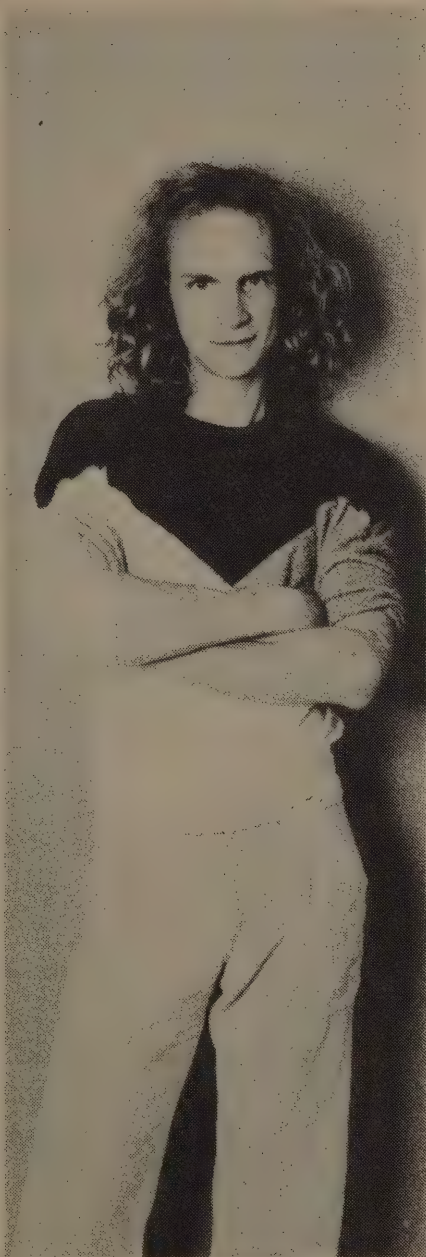
He answers more practically, "I'm going to a church, I attend a church regularly, and you know..."

Have they heard his record?

"Some of them have. They like it. One guy liked it. It's not totally a faith record from beginning to end. But it's not something, ah, you know, when you go to church you like to hear really strong praising, faith kind of songs, so these are ... maybe 'Cross On A Hill' (One of the songs on the album) is good song for the church, but..."

It's interesting to use the medium of contemporary music with a sense of religious strength and message. Does Andy feel that he'll continue to do this, or is this album the bulk of his religious statement? "I'll be writing stronger songs for the Lord," he answers in almost a whisper.

One of the songs on the record, "Christine," had gotten some early airplay when the album was first released. Around New York at least one disc jockey couldn't help from commenting on the air that the song was unusual in that it seemed to break with the traditional



developed much of his following from his startling, compelling live performances. The question comes up of how his live show is going to be affected by these new songs and by his new outlook on life. "We learned the whole new album and some of the bigger songs from the old albums," he explains, "And then there's going to be new songs too. I don't really know yet what songs we'll do. I guess it'll be different places we play. We start our performing live in October."

This tour will bring Andy and his band back into clubs, where he hasn't performed for a couple of years. "When I have a good piano it's great, when you don't have a good piano it's kind of a hassle. They're usually pretty much in tune, if they're out of tune you can't play it at all."

The piano is a major part of Andy's music. He does compose and play the guitar from time to time, and he has been known to sing a song standing up front, but most of the time he's working at the piano. "I took piano lessons for about six months right up until the time I did the record. Then I did the record I was playing every day, and taking lessons I was practicing a lot. But then since then I didn't play much at all, I was really concentrating on the Bible. I wanted to learn more about that, so I kind of let the music go a little bit for the last few months. And then we're playing all the time because we're practicing and I'm writing now. So it just varies, it varies all during my life, but I basically have always had it in the back of my head that I would write another song."

Now when he says studying the Bible, just what is he looking for — faith, inspiration, historical understanding? To that he answers, "Well, faith comes by hearing, and hearing by the word of God. That's the big reason for getting into the word of God is that the word of God is a living ... you know Jesus is called the word of God and Jesus and the word are one. I don't know how much you know about it ... and I am seeking to conform myself to the will of God. I'm seeking to ... the most important thing, is really seeking to be led by the spirit, and that's why I spend time in the word."

Has Andy had any adverse reactions to this approach to what he's doing, to this newfound sense of faith? "Everyone's been nice to me. There's a sort of difference in purpose in some of the people that I work with. I hope it happens because the Lord said blessed are you when you are persecuted and reviled for my sake. And in the book of Acts the apostles rejoiced that they had been counted worthy to suffer for his sake. So, you know, persecute me. I mean, you know, that's not a joke and that's not easy, and I'm not really ready for that yet, but that's the example."

It's open to question whether that

concept of Christ by introducing female attributes to the Savior. "I sort of thought about that myself," he says. "I used Christine because it sounded it. And it was kind of in my mind a combination of Christ and my wife, but it also rhymed you know. I asked the Lord to forgive me for all kinds of things on the record that would be not according to his will. Because I'm not real proud of that particular word, but I think it sounds good."

Although he has gotten some airplay in the past with his earlier records, Andy has

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persecution includes bad album reviews or not. But to that Andy answers simply, "I don't expect everyone to like it."

Pop music has been used to get a variety of views and opinions across. From the simplest message of 'do you want to dance?' to the most inverted cosmic message from Mars of the Grateful Dead. Does Andy feel that this is the final vehicle for him, for what he wants to say? "I don't know what the future will be. I definitely know that I have a contract and I have a talent that has been given me, and now I am a Christian, so I have an obligation to do my work and everything. So it's a great opportunity to put forth the gospel, you know."

When he says he's a Christian, was he not a Christian before his conversion? "I was a Christian as most people call you a Christian. I was raised as a Protestant." Is there a particular sect that Andy now follows? "No," he says. "You know, when Jesus prayed that we'd all be one, that we are the body of Christ. The fact that there are so many denominations and all that is

really not the way it was meant to be. From what I know a lot of them started as a way back to the truth of the Bible and then they would get set in their ways and then another one would come along and say, 'no,' you know, the Bible is a living. I mean these things really do happen, people really do get healed, people really do. It's not just a ceremony, there's a living God, that's what's happened to me, I've reached out to him and he's revealed himself to me and I know he's real. Over the last year or so I've just been making myself know that more and more by going to all kinds of things and seeing many miracles and seeing, being the word, and just learning what he wants, you know."

Now comes the question that threw this interviewer slightly off balance and will in fact wrap up his interview. The question to Andy was: "How did the members of your band relate to this and to you in relation to this?"

The answer from Andy: "Oh, well, I've got a whole new band now, and they're all Christians." □



Ellen Cotton

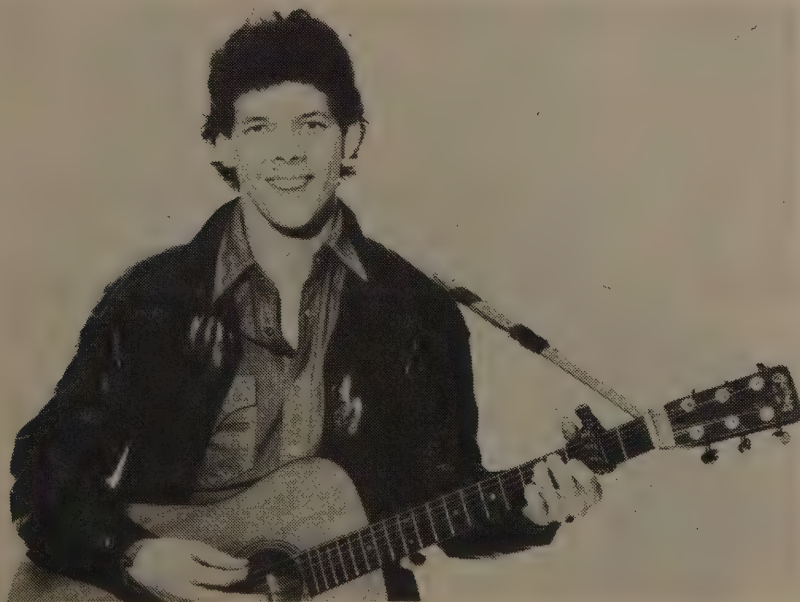
Although he has gotten some airplay in the past with his earlier records, Andy has developed much of his following from his startling, compelling live performances.

# ROCK ACTION



**CAPTION** Backstage at the Bottom Line in NYC you never do know who you'll run into next. And this particular evening ably demonstrated that when Wet Willie's Jimmy Hall ran into the one and only Meat Loaf backstage at said venue.

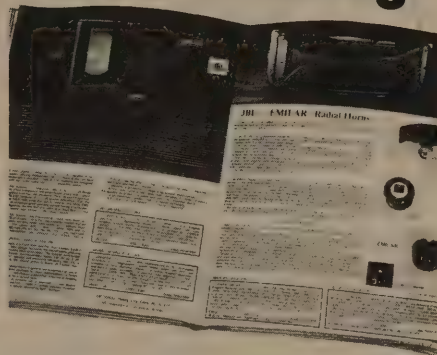
# ROCK ACTION



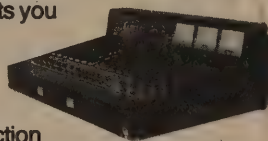
**CAPTION** Steve Forbert is back in the spotlight with a new album, band, and tour. "The second album is not so autobiographical as the first was," says Steve. "Where *Alive On Arrival* had the theme of a country kid in a big city, this is more of a straight-forward collection of songs with no underlying autobiographical story. Musically, we took basically the same approach as on the first album. I try to keep the instrumentation nice and simple."

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# GUITARS *and* AMPS:



## EDGAR WINTER

"The programming of a synthesizer is just a technical term for the settings of shapings of the sound — that's the whole way that a synthesizer works. There are various waveforms, and you can construct the sound. Like if you want the sound of a violin it has its own particular harmonic structure. There's square waves and sine waves and triangular waves and saw tooth waves and you mix all of those together to get the desired sound.

"I don't use sequencers or memory bank synthesizers, my approach to synthesizer is a lot more basic. I play it more like an instrument rather than playing it technically — that's not really my approach. Although in the studio I do get into sequencing.

"I'm using ARP 2600's — the same old equipment that I've been using since I did 'Frankenstein'. I've become accustomed to those and they do everything that I need.

"Also my alto sax is also wired in such a way with contacts that it converts into the equivalent of a synthesizer keyboard. I can play sax either blowing through it so that I can bend the notes, or without having to blow through the horn, just by moving the keys on the sax I trigger the synthesizer. So I can sing scat things and play along with myself and the sax — obviously if I had to blow through the horn I couldn't sing at the same time. That's one thing that I'll be doing more of in the future.

"There are endless possibilities in synthesizers. Some people sort of criticize synthesizers as being synthetic, but to me they're just as natural as any other instrument, they're just an extension of what you're doing. Every instrument is mechanical, saxophones have keys and pads, pianos have hammers and strings, there are various ways of producing sound, the synthesizer does it electronically. It's just as real, and no less valid because of that. They're also the most flexible and futuristic instrument." □



Edgar Winter caught in the act

# HP <sup>instant</sup> DISCOGRAPHY

## FOREIGNER head games



## FOREIGNER "DOUBLE VISION"



## FOREIGNER



## FOREIGNER—

### ALBUMS

FOREIGNER, (SD 19109), 3/8/77  
DOUBLE VISION, (SD 19999), 6/19/78  
HEAD GAMES, (SD 29999), 9/11/79

### SINGLES

Feels Like The First Time b/w Woman Oh Woman, (ATL 3394), 3/8/77  
Cold As Ice b/w I Need You, (ATL 3410), 7/7/77  
Long, Long Way From Home b/w The Damage Is Done, (ATL 3439), 11/8/77  
Hot Blooded b/w Tramontane, (ATL 3488), 6/9/78  
Double Vision b/w Lonely Children, (ATL 3514), 9/8/78  
Blue Morning, Blue Day b/w I Have Waited So Long, (ATL 3543), 11/30/78  
Dirty White Boy b/w Rev On The Red Line, (ATL 3618), 8/27/79

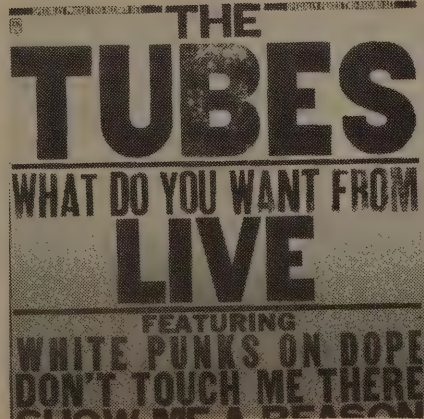
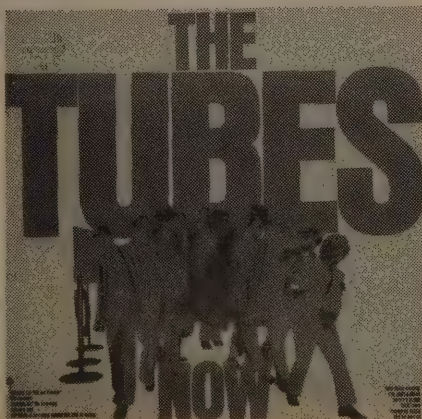
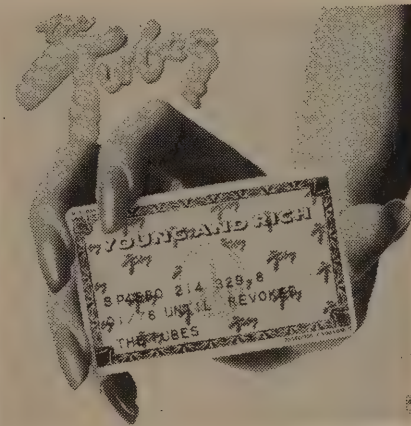
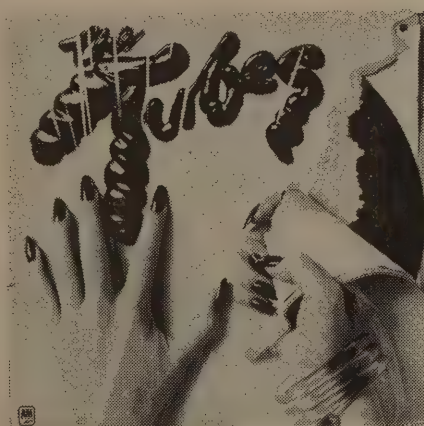
*All recorded on the Atlantic label.*

## THE TUBES—

### ALBUMS

THE TUBES, (SP 4534), 6/20/75  
YOUNG & RICH, (SP 4580), 4/20/76  
NOW, (SP 4632), 5/2/77  
LIVE, (SP 6003), 2/10/79  
REMOTE CONTROL, (SP 4751), 3/2/79

*All recorded on the A&M label.*



# THE WHO AND THE MOD MOMENT

## Peter Townshend Talks About The Film "Quadrophenia"

*This interview was conducted in a hallway of the Plaza Hotel, right outside The Gold and White Suite where a party was held for The Who immediately following the New York screening of "Quadrophenia". Townshend was accosted from all sides, yet he took some time out to reflect on the film, its implications, and his involvement. As ever, Townshend remains one of the most articulate spokesmen in the world of rock and roll.*

**HP:** What was your involvement in the film?

**Townshend:** Well, personally I helped with the first two drafts of the script; the first one was done by Alan Fletcher who has now written a novelization of the film, and the second one I worked on with Franc (Roddam, also the director), and we decided what the balance of music was going to be in the picture. He didn't want to lean too heavily on the music, he's got a good music sensibility but he didn't want it to be a straight music film. I think that was probably about three weeks work. Once the film started I was kept out of the way, I wasn't even involved in the re-recording of the music for the soundtrack. I was doing something else, so John did all that stuff, John re-recorded the soundtrack music.

**HP:** The look of the film is so amazing, it seems so accurate, and so right.

**Townshend:** Well, it was quite easy to do, I think, although the research people obviously did quite a good job. But it was easy to do because that period was so highly documented when it happened. It had a lot of press, color supplements, and the Mod-Rocker riots made the front pages, and also, because it was such a fanatical, cultish thing — there were lots of kids, so there were still actual Mods who were now only twenty eight years old, still trying to hang onto it. Still wearing the same clothes, now, having kept their scrapbooks, things like that. They were maybe fifteen, sixteen, seventeen, then.

**HP:** Those green parkas...

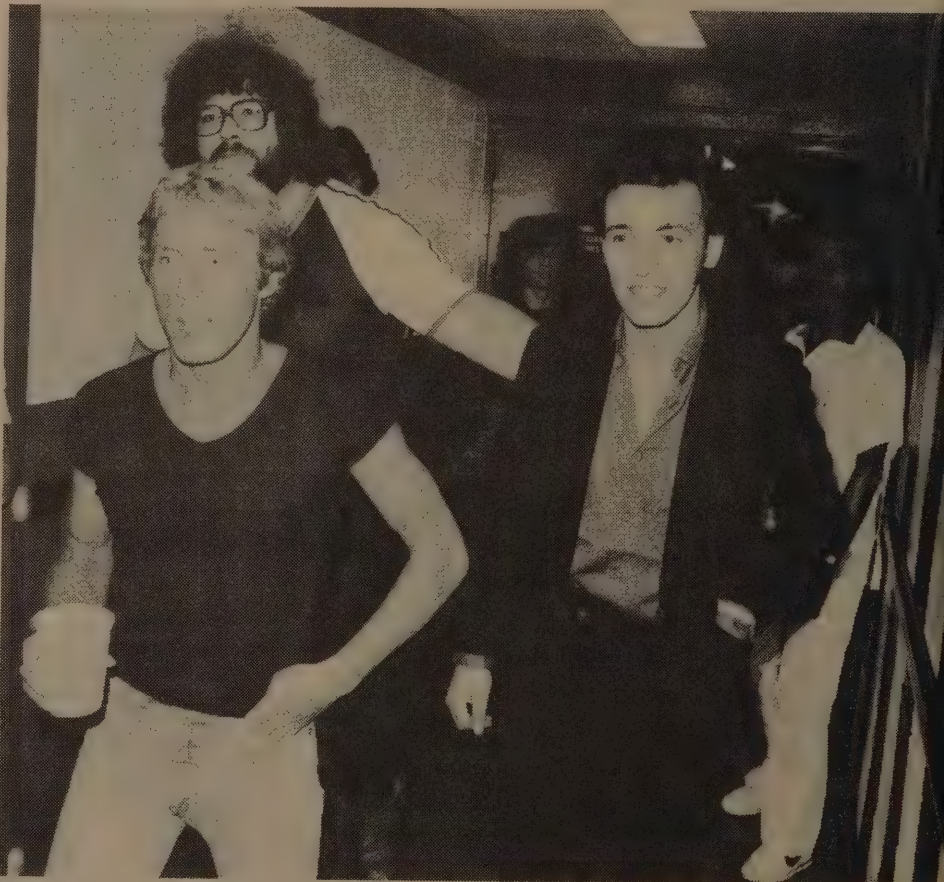
**Townshend:** Yeah, with the Mod thing now coming back in Britain all summer these guys were wearing the things, made for Arctic weather.

**HP:** I think there's a slight misconception here, because of the way The Who looked in the early days, which was sort of foppish, people here thought that was what the Mods looked like.

**Townshend:** We started off, the first couple of months, or the first three or four months, we were very much aligned with the Mod things. The Who's image, well, you've heard me say this a thousand times, but the image was always very



The Who at Shepherds Bush Bingo Hall in 1964



Roger Daltrey and Bruce Springsteen backstage at Madison Square Garden

Michael Putland/RETNA

"...even if you live in the nastiest area on the nastiest street in the nastiest part of London, you don't fight all day. You know, you fight perhaps once a week. If you're lucky."



Michael Putland/RETNA

reflective. We weren't really Mods because we were *in* a band. But we played in strong Mod areas, we didn't do any of the beating up, but we were playing there — in places like Brighton, and so forth. And our clothes style was just taken directly from the audience. We used to copy the way they looked, copy the dances they did, and play the songs — the early Tamla, Motown stuff, R&B stuff — things on the Sue label, the "Harlem Shuffle", things like that. And we'd dish it back to them. That was always The Who's way of doing things. When we

but they're actually fashion ideas that we were taking the basic fashion sense and tarting it up a little bit.

And over the years we've been associated with that kind of dress. Even the kids in England now are wearing things like targets on a t-shirt. Keith actually made that first t-shirt of his with a target on it. We used to wear badges, and medals, but it was just accepted that because we were on the stage we would be a little more over the top.

Townshend: I don't think it's more political today. Bands like The Clash are, well, they're a band. They're using the stage as a platform. They're not kids off the street any more than I am.

HP: Do you think as far as 'teenage rebellion' is concerned, there is no difference, then, between the days of the Mods and Rockers, and the punk beatings and the sort of thing that was happening last year on the Kings' Road? Townshend: Yeah, I think it's always like that. I don't think it's ever going to



"The Who's image, well, you've heard me say this a thousand times, but the image was always very reflective. We weren't really Mods because we were *in* a band. But we played in strong Mod areas..."



The Who perform for a SRO crowd in New York



"I don't think it's more political today..."

first came to America, we were already late, we were two years in — we first came in 1967 — and we'd already had a long career in England, we'd gone through a lot of evolutions, because the Mod thing stopped in 1966. So we developed it a little bit, and we sort of oriented it in a different direction. We dropped a lot of the pure things. Like, I used to wear suits onstage, mohair suits and shoes, and t-shirts, and Keith used to wear t-shirts with targets on them, I mean, we invented that. Now you see a few kids mucking about wearing,

But the Stones also enjoyed a Mod audience. They were considered a Mod band. They were very scruffy and raucous, but the first five or six performances I saw, Mick used to wear a tab collar, they all did, tab collars, and those trousers and boots — and there was a period when they were considered to be Mod fashion.

HP: How do you see the relationship between the Mod fashion and the violence of those days and the punk fashion and the politics today? Do you think it's more political today?

change. But it's a pity in that because it makes good film material, it appears to be more than it is. A bigger part of life. I mean even if you live in the nastiest area on the nastiest street in the nastiest part of London, you don't fight all day. You know, you fight perhaps once a week. If you're lucky. It's the adrenalin rush, I suppose, that kids go for. I was never really into it, because again, I had the guitar. That was my weapon. □ Portions of this interview appeared in Lisa Robinson's Syndicated "Rock Talk" column.

by Lynn Geller

"We have nothing to fear, but fear  
itself."

Franklin D. Roosevelt

I can't honestly say that I agree with old Franklin. To my mind there are fears worth preserving — fear of flying, fear of intimacy, fear of tornadoes — to name a few. However, *Fear Of Music*, the title of the new Talking Heads album and a state apparently on psychological record as a genuine phobia, strikes me as something to get over in a hurry.

Surely the Talking Heads meant the title at least somewhat ironically and yet, and yet. All phobias have a common root. Fear of losing control. New and experimental music has always been seen as a menace. With a band as consciously experimental as the Talking Heads, which makes music that not only has a beat, but which also creates lyrics that might, on occasion, actually make you think ... the possibility of being seduced, even subliminally seduced, is great. And we all know what fear of being seduced is about. It's about, what if I like it? What if it alters my point of view? What if it changes my mind?

Science won't change you  
looks like I can't change you  
I try to talk to you, make things clear  
but you're not even listening to me.  
And it comes directly from my heart to you

I need something to change your mind.

From "Mind " by David Byrne  
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Inc.

David Byrne, the lead singer and lyricist of the Talking Heads called "Mind," "a simple love song" when I interviewed him. At the time I nodded and went on to the next question. Later listening to the album, and thinking about the interview, I reached the conclusion that it wasn't that simple. On one level, "Mind" is a simple, poignant, love song about frustration. On another level, the song works as a statement of intent to the world. If you think of appreciating music as a parallel to falling in love, you can see the difference between getting knocked out, love at first sight, and the kickback variety of love, where you've been hanging around with someone for awhile and all of a sudden you get it. Aha! It may take four or five times of humming the words to a Talking Heads song for the words to hit your consciousness, but once they do, it's amazing just how directly from the heart they come and can be received. Anyone who has called this band "cerebral" has missed the point. They are cerebral, but only at the beginning, before you know how to listen to them, and at the end, when the full intention of lyrics sinks in. In the middle they are danceable, direct, and emotional. It is as if David Byrne takes a simple emotion or point of view, abstracts it to its essence, welds it to the music, and then sings it. His voice becomes a medium as well, as he experiments with it the way a young child might practicing for a confrontation with a friend, a class or a parent. Recently a critic described a movie as being "too funny for

# TALKING HEADS BREAK THE ICE



"We thought with the addition of another person, it would be like a real band."



"The kind of thing that happened with this album — I had no idea it was going to happen. I just tried all these different ways of writing and working and was pleased with that, the different results."

Bob Gruen

television." A good way to describe the Talking Heads might be to say that they are too simple, too direct, to immediately grasp.

\*\*\*

David Byrne lives in the Ukranian Section, on the lower eastside of Manhattan, not far from St. Mark's Place. Not far physically. But walking east on his quiet, foreign-looking street, I felt as if I were in another country than the one that produced Trash and Vaudeville, the punk boutique which operates only a few blocks away. I passed a Ukranian church, and several oddly cheery funeral parlors before finding the right building. It was late afternoon. The sun had gone behind the clouds. I was relieved when David threw down the key and I climbed many flights of stairs to reach, not the twilight zone, but a large, airy loft with a drum set in the living room and another reporter telling jokes in the kitchen. When David escorted her to the door, I looked out the back door at a lovely, geometric skyline trying to see whatever it is that he sees that might inspire his songs. An old manual typewriter rested on a table where we later sat and talked.

"Being in a band seemed like fun. I never thought of it exactly as being rock and roll. That had gotten more and more defined as Chuck Berry riffs and stuff like that and I thought we're certainly not going to do that kind of thing but I wanted to play electric guitar and write songs."

Indeed, David Byrne doesn't look like the typical rock star. Rather he looks like a cross between a 40's movie star and the mad high school genius who's too shy to come out from behind the microscope. He says that he doesn't really know what he looks like on stage, but that, at this point, he is just working hard on being relaxed up there, so he doesn't think about it much. Opting for simple, pretty clothes, the whole band has been criticized for their lack of glamor. "It makes for pretty boring press," he says, "we're not very good copy."

Observing the Talking Heads in and out of town, I have to agree that Rona Barrett might pass them by. But the excitement they generate on stage more than makes up for their lack of offstage histrionics. David Byrne is a compelling performer. Though he says his original intention was not to be a rock and roll star, it's hard to imagine where he could have fit that intense, creative energy had he not become one.

"I have no idea exactly what I'd be doing if I wasn't doing this but I think I would try to find a field where there were other people doing interesting things and a field that made an attempt to communicate with a fair number of people."

An extraordinary thing about David is that he seems to sincerely care about his audience. "I know it sounds corny," he says, "but one real compliment is if the music makes the listener feel better about themselves." Despite their growing success, the band continues to play in small venues, which they prefer. They tour

almost 3/4 of the year, have played all over the world — including Europe, Japan, and New Zealand, where their last album went platinum — and yet seem continually, genuinely delighted by the praise they receive. "I understand when people come up to me," David said, "it might not always be the right time or place, but I know sometimes you feel you might not have the chance again to have a conversation. It's usually heartfelt."

"In the beginning I thought, it will be a long time before this kind of stuff gets on the radio, but then I would listen to the radio and I think myself and a lot of other kids felt, 'listen to this garbage they play on the radio,' anything that comes along that's new is just going to wipe this stuff out, us or whoever — it's just going to make this stuff seem like the garbage it is. It hasn't quite happened and it would never happen to that extent in as clear-cut a way, but in a way I think that's why it even happens a little bit."

David, Chris Frantz (drummer), and Tina Weymouth (bass player) met in 1970 in Providence, Rhode Island while attending art school. David and Chris played together there, but it wasn't until they all moved to New York City in 1974, living together out of financial necessity, that they began rehearsing as the Talking Heads. In 1975 and early '76, the band performed primarily in Manhattan, often at CBGB's. They began to get critical

(continued on page 57)



Anyone who has called this band "cerebral" has missed the point.



Tina Weymouth

# HIT PARADER EXCLUSIVE PART TWO

# ON THE ROAD WITH KISS

"At this point, the bigger we get, the more time we can take to do things really right. *Dynasty* was really the first album that I think we did properly."



## Kiss Guitar Star Paul Stanley Reveals Kiss Plans

by Richard Robinson

Kiss began what Paul Stanley describes as the Kiss rampage last spring. The tour took them through the summer months with ten days off in August and then back on tour until Christmas. After the Christmas holidays, the band will go into the studio to record their follow-up album to *Dynasty*, and then begin the next leg of their world tour which will include England and Japan.

**Paul:** *Dynasty* is the biggest Kiss album that we've had internationally. The single is number one in Holland, it's top five in France, it knocks me out, it's just great. There's nothing like looking at the international hit charts and seeing "I Was Made For Lovin' You" is number one in Holland. That's a thrill.

**RR:** Are you going to take the

whole show out around the world?

**Paul:** God knows. When we went to Japan, Pan Am was really good to us. We were rehearsing up in Newburgh, New York. They flew a 747 into the Air Force base in Newburgh to pick up all our equipment. They were great. I don't know what's going to happen this time. A fleet of 747's with each

one of us in one of them!

**RR:** Traveling in style. Do you have to stop to consider when you go out of the country how much of the show you can take?

**Paul:** How much of that we can get away with in our suitcases.

**RR:** I notice that pay cable tv is showing the Kiss in Japan concert. When did you decide to release that?

**Paul:** We have a huge library, each one of us, of Kiss films

from 1973 till now. They're really, really good. I mean, we have shows that are the quality of a lot of stuff that's been shown on television. So we just decided that the Kiss in Japan one was excellent and rather than have it sit around ... We originally — the music from that was going to be alive from Budokan album about three years ago, two or three years ago. Then we decided to shelve it because we had enough live product out. But the sound quality and everything on it's really good.

RR: So the sound and the picture were exceptional?

Paul: The picture's real good. I've seen better, some of the American videos that we have are much better.

RR: And that'll just be a cable tv thing, it won't get theatrical or regular tv release?

Paul: Right. We have other things in the works.

RR: That's interesting, while you're out doing this year's show, last year's show is on tv.

Paul: Yeah, if you missed last year's show tune in Monday night.

RR: When are you going to find time to write songs for this next album?

Paul: I was with Vinnie Poncia yesterday.

RR: And you did it all.

Paul: Yeah, we wrote the next five albums yesterday.

RR: I mean, looking at your schedule, you figure you have like twenty days to write the songs for the next album if you count Christmas eve.

Paul: It means pretty much starting writing right now. I took a break after *Dynasty*. I usually write for an album, and then I really don't want to think about writing again for about two months. You know, take a break, relax, get fresh ideas, and then pick up the guitar and start writing again. So it should be *Dynasty* a step further. I think it will be on the rock side a little heavier, and there might be a little bit lighter on the other side. But it's going to be a really good album.

RR: So, in terms of the direction that *Dynasty* took, the band is really satisfied with that?

Paul: Oh yea, we're, I mean as far as the band goes, that's really our favorite album.

RR: So you'll use that as the touchstone to go a step further?

Paul: Sure.

RR: How much time are you allowing to actually record it?

Paul: Enough. We're allowing about three months. In the beginning we used to do albums, a to z, in about four weeks, if that. I mean from start to mix. Now we allow pre-production time, then we do the album, then we allow a

good time for mixing.

RR: So there's going to be a good length of time in the studio before you go out on the world tour?

Paul: Yeah. At this point, the bigger we get, the more time we can take to do things really right. *Dynasty* was really the first album that I think we did properly. We sat down, went through thirty or forty songs, then rehearsed them for a few weeks — for three weeks, just rehearsed the songs. Then went in and started cutting, and then piece by piece started doing the overdubs. You know, nothing was done hastily. Then mixing was done slowly. That's the way I'd like to see things done. But in the past we were always under a tremendous amount of pressure as far as time went because we needed to be out on the road. We want to be out on the road, but I don't think we can compromise the album.

RR: Is this tour more or less grueling than you expected it to be?

Paul: I'll tell you I'm having a ball only because it's new energy. I just feel like a lot of vitality. I feel great. I think I'm performing better than I ever performed. I'm just real happy. So it's real fun.

RR: You look like you're keeping in shape, there's a lot of moving around onstage going on, I must say.

Paul: I haven't eaten red meat in a year.

RR: And you still have enough protein to keep you moving?

Paul: I take ten assorted vitamins a day. I take minerals and calcium and protein and all kinds of vitamins, I'm feeling real good. I'm pretty much living on — as much as possible — Japanese food. Pretty much just living on sushi and

(continued on page 59)



Bob Gruen



Richard E. Aaron/Thunder Thumbs

# HIT PARADER





# LED ZEP REMAIN UNCHALLENGED

Onstage at Knebworth



"IN THROUGH THE OUT DOOR" (SS 16002), the new album from Led Zeppelin, got its official national release on August 22, 1979. The first new studio album in over three years from the British supergroup, "IN THROUGH THE OUT DOOR," is a single album containing seven new songs written by members of the group. Produced by Jimmy Page, the album was recorded and mixed at Polar Music Studios in Stockholm, Sweden.

Coinciding with the completion of the new Led Zeppelin album, the band (Jimmy Page, Robert Plant, John Paul Jones, John Bonham) made its first live appearance in two years. Following two warm-up shows in Copenhagen, Denmark, the band headlined two massive concerts at England's Knebworth Park on August 4th and 11th, playing before a crowd in excess of 250,000 fans.

1979 marks the tenth anniversary of the release of the first Led Zeppelin album

(January, 1969).

Coinciding with the release of the new album by Led Zeppelin, "IN THROUGH THE OUT DOOR," a massive merchandising/marketing campaign was set into motion. A variety of record store display materials were designed; and in keeping with the unique nature of the album cover, the merchandising identity of the LP focused on the "brown paper bag" which encases each album. In addition to the "bag" display materials, record stores were provided with full-color posters of the group.

The elaborate packaging concept for "IN THROUGH THE OUT DOOR" was designed by Hipgnosis; and included the production of six different album sleeves (variations on a theme) inserted into a plain brown bag simply stamped with the group's name, title and tracks. There is also a common inner sleeve which holds the disc itself. The whole package is

shrink-wrapped, and therefore the buyer is unable to determine which cover variation he or she has until after the purchase has been made.

Backed by massive sales as well as saturation radio airplay, the album became the #1 album in the country. In the national trade chart listings for the week ending September 22, 1979 the Led Zep LP held the #1 position across the board, in *Billboard*, *Cash Box*, and *Record World*. Far and away the #1 selling current album, the incredible success of "IN THROUGH THE OUT DOOR" has been credited with bringing unprecedented numbers of customers into retail outlets, spurring overall industry sales to their highest level in months. At this writing, total sales of the Led Zeppelin are well beyond the 2,000,000 (double platinum) mark in the U.S. alone — in just three weeks. And the momentum is continuing with no letup.□



Coinciding with the completion of the album, the band made its first live appearance in two years...



Backed by massive sales as well as saturation radio airplay, "In Through The Out Door" became the #1 album in the country.

# IN SEARCH OF A WETTER WILLIE

by Deane Zimmerman



"I think we're playing music that reflects on a period when soul music and r&b was really the thing..."

Take your finger, wet it in your mouth, find some unsuspecting person, stick it in their ear, then fall to the floor laughing uncontrollably because you've just engaged in a southern prank called a 'wet willie'. In the bar version of the same prank you stick your finger in a beer and do the same thing. Doesn't grab you? Me neither, but as Sly said, "different strokes..." In England the expression 'wet willie' has another connotation that's a bit more risqué, but let's not get into that.

Let's just leave it that Wet Willie is a group who chose the name at a time when bands had all sorts of crazy, outrageous monikers. They began recording in 1970 on the Capricorn label, made seven records in seven years, and then, after a major shakeup which resulted in new management, a new record company, and new personnel in the group, picked up the pieces and kept going.

Following the group's performance at New York's Bottom Line, a tired but happy Jimmy Hall reflected on the past few years and the changes they've undergone. "Several factors prompted the house cleaning," he said. "We had been with Capricorn for several years and had reached a peak in 1974 with our *Keep On Smiling* album which had a hit single (the title song was charted in the top ten), and we got really excited and tried really hard to follow it up but couldn't seem to do it. I don't like to bad-mouth people but I put a lot of the blame on the record company because although they had a lot to do with getting us off the ground and establishing our reputation, they didn't really have the organization to take us anywhere else. We kind of felt like we were on the back burner with them, especially when the Allman Brothers were in full bloom and it seemed like that's all they had time and energy for."

The breakup began toward the end of '76 when their bass guitarist, as disillusioned with

the situation as they all were, accepted Gregg Allman's offer to join his band. "We really just split apart there and took some time off for a couple of months at the end of the year and the beginning of '77," said Hall. "During the time we were vacationing and just clearing our heads, my brother Jack, who plays bass, and I were in close contact and trying to decide what we wanted to do. We were both getting offers from people to work and there were some solo projects. Mike Duke (their keyboardist) was

guitarist Larry Berwald.

Since signing with Epic Records, a company that's known for its track record in breaking new groups (Boston, Meat Loaf), Wet Willie has released two albums (*Manorisms* and *Which One's Willie?*) and even though the second did a lot better than the first, Jimmy admits that it's been a little bit slower for them than for some bands.

"In our case it'll be a ten-year 'overnight success,'" he said. "I'm very pleased with the success that we've had and

a lot of gospel in our music," said Jimmy, "but I think there's just as much good old soul music, rhythm and blues, and rock and roll thrown in for spice. I think as far as southern audiences appreciating what we do — well, they grew up with it too so they know where we're coming from. But I think anybody can appreciate a group that gets up and plays good songs with a lot of emotion, from the heart, and looks like they're having a good time onstage and tries to involve the audience.

artists were really hot and the Motown artists were really happening. We go back and do some of those songs, we do a Sam and Dave song on our latest album, and then some of the things we write we write with that kind of feeling but with our own style and a more modern approach to it. I think a lot of the kids today missed that whole thing. They're hearing disco now but back then we were dancing to Sam and Dave, Otis Redding, Wilson Pickett, Ben E. King and all those people and it had so



**"I think anybody can appreciate a group that gets up and plays good songs with a lot of emotion, from the heart, and looks like they're having a good time onstage..."**

getting offers from all kinds of people too but we just decided that we wanted to stick together, the three of us, and ride this thing out and build it all over. We started auditioning musicians in the early spring of '77 and put it all back together."

In addition to the three original Wet Willies, the current lineup includes Marshall Smith on guitars and vocals, Theophilus K. Lively (T.K.) on drums and percussion and

we're reaching more and more people every time but I think I'll appreciate it so much more when it comes at this point than I would have maybe five years ago. I'm a lot more ready for it now — mentally, my talent, and everything."

Like many of their southern counterparts, Wet Willie combines different styles of music and puts on the kind of hand-clapping, foot-stomping show that audiences throughout the country can enjoy. "There's

"I think people in the northeast, from what I've seen, really do appreciate groups from the south because it's like a breath of fresh air to a lot of them. It's good music played well without a lot of frills. It's not a lot of theatrics and glitter and flashbombs and everything. It's just honest, real music.

"I think we're playing music that reflects on a period when soul music and r&b was really the thing; during the mid to late sixties when the Stax-Volt

much more feeling and substance than this trite, repetitive, trance music that some disco is."

Jimmy feels that the group's exciting live sound has been captured to a far greater extent on *Which One's Willie?* than on previous albums and modestly suggests that their control (the band co-produced the album with Lennie Petze)

(continued on page 60)



# WALTER EGAN PLAYS IT LOUD



"I was doing my Ramones imitation but nobody picked up on that. I mean, I'm from Forest Hills just like they are, I can play as loud as they can play."

At the close of a three month tour in support of his latest album, *Hi Fi*, Walter Egan came to New York to perform two nights at the Bottom Line. The sound at the first show was so overwhelming that, if nothing else, it dispelled the myth of Egan as a member of the laid back, L.A. school of rock.

"I was doing my Ramones imitation but nobody picked up on that," he laughed. "I mean, I'm from Forest Hills just like they are, I can play as loud as they can play."

"We actually weren't playing any louder than we played at any of these clubs around here," he added in a more serious vein. "We didn't turn the sound up but we didn't turn it down either. In a lot of ways I wanted it to come across as loud as it did."

"I want people to accept me for what I am and what I'm trying to be, and that includes *Hi Fi*, and that includes me playing loud in person. Maybe not as loud as I played the other night, but still the volume has to be there."

Walter Egan lives in Los Angeles. He co-produced his first two albums with Lindsey Buckingham and Stevie Nicks sang background vocals which gave him a certain association with Fleetwood Mac. The last time we talked with Egan (HP May 1979), he was looking forward to producing his next lp by himself.

Now that he's accomplished what he set out to do (with the help of his guitar player Tom Moncrief, who also engineered the disc), Egan expressed pleasure with the result. "I felt like Andy Hardy," he said, "it was sort of an adventure. I had a lot to discover about various techniques but the basic thing about being a producer is that you're constantly making decisions. You constantly say 'this is right, this is wrong, this is right, this is wrong' and if you're the writer, guitar player, singer, and producer it's hard to judge yourself all the time. The way it wound up is instead of doing one lead vocal I'd listen to them and I'd think 'can I hear any difference between these now?' I might have to wait a day or so to hear it more objectively."

"The best way to be a producer in that situation is to really have a strong idea when you go into the studio as to exactly what you want, which I basically had, so the direction was never a problem. It was just a question of is this too much, or is this too little? And then of course you bounce ideas off of each other. The band was real helpful in that way because they were very much a part of the project."

The album was recorded in a

Chris Walter/RETNV

Gary Gerstloff/Thunder Thumbs

house set high in the Hollywood Hills, built in 1920 by Vilma Banky — a famous silent screen goddess who was married to Rod LaRoque and was linked romantically with Rudolph Valentino. A more recent occupant was Stevie Nicks but she vacated the

mansion shortly before the group moved in. They installed a 16 track machine in the basement and captured different sounds by recording in all the rooms. Since the house was in a neighborhood, drummer Mike Huey had to keep it down after dark, but

that was the only real drawback.

"There are several advantages to not using a regular studio," said Egan. "We didn't have a big clock on the wall telling us our time was up, we could use it any time we wanted. And there was an absence

of anybody else other than the people who were working on the project, including record company executives and people who just happened to be in the studio sort of hanging around the control room, look-

(continued on page 61)

**Walter and Annie McLoone  
onstage at the Bottom Line**



# EAGLES- THE LONG RUN



## A History

1971 — Glenn Frey and Don Henley meet as members of Linda Ronstadt's band. A mutual goal — the foundation of their own band with rock and country roots — is unexpectedly realized when John Boylan, then Ronstadt's manager, teams them with Randy Meisner and Bernie Leadon as a projected backing band for Linda. Instead, the Eagles are formed.

Signed by Asylum Records, the four travel to London to record their debut album with Glyn Johns (The Who, Rolling Stones) at Olympic Studios.

1972 — The debut album, *Eagles*, is released in June. The first single, "Take It Easy," earns them immediate national recognition, and the group tours the U.S. for the remainder of the year.

1973 — In April, Asylum releases the Eagles' second album, *Desperado*. This work marks a trend towards conceptual writing, which is to become a group hallmark. Touring activities continue, and, as part of the musical design of *Desperado*, an orchestra is added for several major concerts. Winter sessions for the third album begin in London, again with Glyn Johns, but the band develops a tougher, more rock-oriented sound and shifts the project to California, with producer Bill Szymczyk.

1974 — During recording sessions in California, guitarist Don Felder contributes slide guitar to several songs. As *On The Border* is completed, Felder is added as the fifth member of the Eagles.

During the spring, the album is released, and the Eagles sign with Irving Azoff's Front Line Management. During the summer and fall the Eagles tour coast to coast. Although two earlier singles from *On The Border* bolster their popularity, the third, "Best Of My Love," places them in a cross-over category reaching both country and adult listeners, earning them a gold single record.

1975 — "Best Of My Love" earns multiple Grammy nominations, as well as an American Music Award, and in Nashville, a Songwriters Award. *On The Border* passes the million unit mark, equivalent to a platinum record. (The RIAA didn't institute platinum awards until 1976.) Eagles and Szymczyk begin recording the fourth album in Miami and Los Angeles. The title track, "One Of These Nights," a rhythm & blues flavored single, is released in advance. The album is certified gold within a week of release and the band embarks on an international tour in support of *One Of These Nights*. In the fall

the "Lyn' Eyes" single is released, and is successful on pop, country, and MOR charts.

At the year's end, Bernie Leadon departs the band, prompted by a desire to spend less time on the road. Eagles continue with the grueling pace, and facing a tour of Australia and the Orient, invite old friend Joe Walsh to join them. This leads to a permanent relationship between the Eagles and Walsh.

1976 — As "Take It To The Limit," another single from the *One Of These Nights* lp, climbs the charts Asylum releases *Eagles Their Greatest Hits 1971-1975*. Its immediate success affirms the Eagles' preeminence among American bands. *Greatest Hits* sells over one million units on release, earning the first RIAA platinum award to be given in that category. The record is the third album in the history of the recording industry to certify a million sales upon its release. Coinciding with this honor the group wins its first Grammy for "Lyn' Eyes."

In December, with *Greatest Hits* still maintaining a high position on the charts, Asylum releases *Hotel California*. The album ships platinum, and is an outstanding commercial and critical success. "New Kid In Town," the first single released from *Hotel California*, generates an overwhelming response.

1977 — Upon release of the single, "Hotel California," the Eagles tour the eastern U.S. and Canada. In April, the Eagles perform to SRO audiences in England, Scotland, Europe, Scandinavia, and America. By the year's end, *Hotel California* has sold nine million units. Their *Greatest Hits* lp surpasses seven million units sold. In August, Randy Meisner leaves the band and is replaced by Timothy B. Schmit, former bassist and vocalist for Poco.

1978 — With Eagles records selling at one million per month for 18 months, the band enters the studio with Bill Szymczyk in Miami to record their new lp. In February the group receives two Grammy Awards: Best Vocal Arrangement for "New Kid In Town," and Record of the Year for *Hotel California*.

Taking a break from recording sessions, the Eagles perform a series of concerts, performing before over a half-million fans and breaking attendance records in virtually every city in which they appear.

In December, the group releases the single "Please Come Home For Christmas" b/w "Funky New Year" as a seasonal offering to their fans. The single becomes the first Christmas record to break into

After release of *The Long Run*, the band embarked on a major U.S. tour...

Photos On This Page By Jim Shea.

the top twenty on the national music charts in over twenty years.

1979 — After completing recording sessions for *The Long Run*, the group fulfills a promise of a long-awaited Japanese tour with one stop in Hawaii.

In October, Elektra/Asylum ships *The Long Run* and the group embarks on an extensive tour of the U.S.

#### THE EAGLES ARE:

**GLENN FREY** (guitars, vocals, keyboards)

— A Detroit native, Frey formed the duo Longbranch Pennywhistle with J.D. Souther, recording an album for Amos Records. Glenn has also recorded with Bob Seger, played a short back-up stint with Bo Diddley and was a member of Linda Ronstadt's band when the Eagles formed. Frey continues as one of the band's chief writers.

**DON HENLEY** (drums, vocals) — Henley grew up in Texas, and first drew attention

as a drummer and vocalist with Shiloh, a high school band that stayed together long enough to record an album for Amos Records. He met Frey during his induction into Ronstadt's band and together, they formed the Eagles. Henley is also a principal writer and handles the majority of the band's lead vocals.

**DON FELDER** (guitars, pedal steel, banjo, vocals) — Floridian Don Felder originally came to the attention of the Eagles by his session work on the west coast. His slide guitar abilities led to a session call for the Eagles third album, *On The Border*, and then to his inclusion as a full-time member of the band. Don was a co-writer of the *Hotel California* lp which received the Grammy for Record of the Year in 1977.

**JOE WALSH** (guitars, vocals) — Originally the central figure for the notorious James Gang, Walsh relocated to Colorado to form Barnstorm, his initial solo project. Walsh

has worked with producer Bill Szymczyk (the producer of the Eagles' last four albums), and during recording of *So What?* Joe invited members of the Eagles to play on the sessions, an early example of what has since become a full-time collaboration. Joe also continues his pattern of highly-successful solo albums with *But Seriously Folks...*, released in the summer of '78 and certified platinum shortly thereafter.

**TIMOTHY B. SCHMIT** (bass, vocals) — Timothy B. Schmit comes to the Eagles with a strong grounding in professional music, starting in a high school group, The Contenders, and then on to The New Breed. (That group's final incarnation, Glad, recorded an album for ABC Records in 1968.) In 1972 Tim joined country-rock band Poco, replacing departing bassist Randy Meisner, who had joined the Eagles. In 1977, Tim became a full-time member of the Eagles.



Left-to-right: Glenn Frey, Don Henley, Timothy B. Schmit, Don Felder, and Joe Walsh

Brian King/1979

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## ESCAPE (The Pina Colada Song)

(As recorded by Rupert Holmes)

**RUPERT HOLMES**

I was tired of my lady  
We'd been together too long  
Like a worn-out recording  
Of a favorite song  
So while she lay there sleeping  
I read the paper in bed  
And in the personal columns  
There was this letter I read.

"If you like Pina Coladas  
And gettin' caught in the rain  
If you're not into yoga  
If you have half a brain  
If you'd like makin' love at midnight  
In the dunes on the Cape  
Then I'm the love that you've looked for  
Write to me and escape."

I didn't think about my lady  
I know that sounds kind of mean  
But me and my old lady  
Have fallen into the same old dull routine  
So I wrote to the paper

Took out a personal ad  
And though I'm nobody's poet  
I thought it wasn't half bad.

"Yes I like Pina Coladas  
And getting caught in the rain  
I'm not much into health food  
I am into champagne  
I've got to meet you by tomorrow noon

And cut through all this red tape  
At a bar called O'Malley's  
Where we'll plan our escape."

So I waited with high hopes  
And she walked into the place  
I knew her smile in an instant  
I knew the curve of her face  
It was my own lovely lady  
And she said, "Oh, it's you"  
Then we laughed for a moment  
And I said, "I never knew."

That you like Pina Coladas  
Gettin' caught in the rain  
And the feel of the ocean  
And the taste of champagne  
If you'd like making love at midnight  
In the dunes on the Cape  
You're the lady I've looked for  
Come with me and escape."

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## NO CHANCE

(As recorded by Moon Martin)

**MOON MARTIN**

Every night the sun goes down  
All alone my room gets dark  
I wish I could shut down  
This feeling in my heart.  
I got no chance of loving you  
No chance at all  
I got no chance of loving you  
No chance at all.  
I hate it when you come my way  
But I hate when you leave me too  
I'm hooked I know that look  
There's nothing I can do.  
I got no chance of loving you  
No chance at all  
I got no chance of loving you  
No chance at all.  
I'm a hard boy to beat  
I get back on my feet  
But I better go home  
And leave that girl alone.  
I got no chance of loving you  
No chance at all  
I got no chance of loving you  
No chance at all.

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## DREAMING

(As recorded by Blondie)

**DEBORAH HARRY  
CHRIS STEIN**

When I met you in the restaurant  
You could tell I was no debutante  
You asked me what's my pleasure a  
movie or a measure  
I'll have a cup of tea  
And tell you of my dreaming  
Dreaming is free  
Dreaming, dreaming is free.

I don't want to live on charity  
Pleasure's real or is it fantasy  
Reel to reel is living rarity  
People stop and stare at me  
We just walk on by

We just keep on dreaming.

Feet, feet walkin' a two mile  
Meet, meet, meet me at the turnstile  
I never met him  
I'll never forget him  
Dream, dream even for a little while  
Dream, dream filling up an idle hour  
Fade away, radiate.

I sit by and watch the river flow  
I sit by and watch the traffic go  
Imagine something of your very own  
Something you can have and hold  
I'd build a road in gold just to have  
some dreaming  
Dreaming, dreaming is free.

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## WAIT FOR ME

(As recorded by Daryl Hall and John  
Oates)

**DARYL HALL**

Midnight hour almost over  
Time is running out for the magic  
pair  
I know you gave the best that you  
have  
But one more chance couldn't be all  
that hard to bear.

Wait for me please  
Wait for me  
Alright, I guess that's more than I  
should ask  
Wait for me please  
Wait for me  
Although I know the light is fading  
fast.

You could go either way  
Is it easier to stay  
I wonder what you'll do when your  
chance rolls around  
But you gotta know how much I  
want to keep you  
When I'm away I'm afraid it will all  
fall down.

Love is what it does and ours is  
doing nothing  
But all the time we spent  
It must be good for something  
Please forgive all the disturbance  
I'm creating  
But you gotta lot to learn if you think  
that I'm not waiting for you.

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## WHAT CAN I DO WITH THIS BROKEN HEART

(As recorded by England Dan and  
John Ford Coley)

**JOHN COLEY  
DAN SEALS  
BOB GUNDRY**

I've been saving the things you gave  
me  
I've been holding them close to me  
All the letters that said you loved me  
And the picture of you holding me.

And I've been meaning to call and  
tell you  
After all that we've been through  
I know what to do with the mem'ries  
But I found somethin' here I can't  
use.

What can I do with this broken heart  
And a goodbye that leaves me  
nowhere  
What can I do with this broken heart  
And a love I can't get over.

I remember the words that were  
spoken  
How we used them so carelessly  
What we thought would last forever  
Ended so suddenly, so suddenly.

What can I do with this broken heart  
And a goodbye that leaves me  
nowhere  
What can I do with this broken heart  
And a love I can't get over  
And a love I can't get over  
I can't get over you.

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## ROCK WITH YOU

(As recorded by Michael Jackson)

**ROD TEMPERTON**

Girl close your eyes  
Let that rhythm get into you  
Don't try to fight  
There ain't nothin' that you can do  
Relax your mind  
Lay back and groove with mine  
You gotta feel that heat  
And we can ride the boogie  
Share that beat of love.

I wanna rock with you (all night)  
Dance you into the day (sunlight)  
I wanna rock with you (all night)  
We're gonna rock the night away  
And when the groove is dead and gone

You know that love survives  
So we can rock forever.

Out on the floor  
There ain't nobody there but us  
Girl when you dance  
There's a magic that must be love  
Just take it slow  
We got so far to go  
When you feel that heat  
And we gonna ride a boogie  
Share that beat of love.

I wanna rock with you (all night)  
Dance you into day (sunlight)  
I wanna rock with you (all night)  
We're gonna rock the night away  
And when the groove is dead and gone

You know that love survives  
So we can rock forever.

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## EGO TRIPPING OUT

(As recorded by Marvin Gaye)

**MARVIN GAYE**

I got the baddest cool  
Could never be the fool  
The ladies wait to get down with me  
The love I make's superb  
To doubt me is absurd  
The latest and the greatest you see  
ooh

I want to have your spot  
And more than what you got  
I bought the baddest house I can find

All this must be said  
I'm greatest in the bed  
And when I love a lady she's mine  
I know I'm really hot  
My diamonds shine a lot  
Check out this here 4 Fifty S.E. baby  
I'm what it's all about.

Ego tripping out, tripping out  
Hey you're tripping out  
Hey you're tripping out  
I know we're ego tripping out  
Sometimes it's a shame but it  
caused so much pain  
We don't want you baby to be ego  
tripping out

At times it's a shame  
But it can't oo without ooh, without a  
doubt

I know you're ego tripping out  
She don't know it but ain't it a shame  
All the pain to come.

I'm better than the rest  
Check out the way I dress  
And got a lot of money to spend

The best club in town is where I get  
down

You're lucky if I choose ya my friend  
Walk the greatest walk  
I've got to be the talk

I've got the greatest show in town  
Rock with other men then roll over  
to me

So I can thrill you so baby  
Check out the love man  
Standin' tall and bold  
Can fulfill your needs  
And too cold baby  
Needless to say  
I'm your greatest play.

Ego tripping out  
Ego tripping out.

Don't know why  
In my mind  
Wish it wasn't  
What it's for  
Got a sweet tooth  
For the chick on the floor  
Walkin' in my shoes  
Walkin' to the beat  
Still got some lovin' inside  
And some good ole body heat  
Spread the news  
Want to hear it  
Deep in my soul  
No it ain't about money  
Turned to fear  
Energy

'Cause the truth and this hope  
Won't fulfill the need  
Hey hey only one way  
Only one way  
Feel the feelin'.

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## ROLLER-SKATIN' MATE

(As recorded by Peaches & Herb)

**DINO FEKARIS  
FREDDIE PERREN**

Got my fingers crossed  
I'm hopin' I'll be skatin' with you  
Pardon me but I gotta let you know  
You're a fabulous skater  
You're a one person show  
You've got moves others dream they  
could do  
I'd give anything on earth if I could  
skate with you  
Take my hand and we'll glide around  
the rink  
To be groovin' right beside you is all  
I wanna think  
Fast and fine hey I can't look away  
Got my eyes glued on you  
And the way you swing and sway.

I dig you every night  
Rockin' to the music you're like a  
sexy vision  
Skatin' in the moonlight  
Gee I'd love to be your roller-skatin'  
mate  
I can see us gettin' down on a roller-  
skatin' date  
Gee I'd love to be your roller-skatin'  
mate  
I can see us gettin' down on a roller-  
skatin' date.

Got my fingers crossed  
I'm hopin' I'll be skatin' with you  
You're so free you jump high up in  
the air  
Won't you roll with me  
And make us a perfect pair  
Leanin' real low or a criss cross in  
stroll  
Say I wanna do it all  
See I'm really hot to roll.  
(Repeat chorus)

Roll on  
Roll, roll on  
Roll on  
Roll, roll on  
Touch my waist and I promise we'll  
fly  
Sparklin' like the Fourth of July  
Oh you say you will and I do  
guarantee  
You could open my heart  
Be my skatin' key and we'll keep on  
skatin'  
We may never slow down  
Lace 'em up tight and skate all over  
town  
We're lovers on wheels and we do  
what we do  
Side by side on a sidewalk for two.

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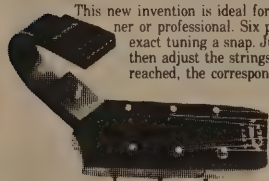
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## TUSK

(As recorded by Fleetwood Mac)

LINDSEY BUCKINGHAM

Why don't you ask him  
If he's gonna stay  
Why don't you ask him  
If he's gone away hey.

Why don't you tell me  
What's goin' on  
Why don't you tell me  
Who's on the phone oh.

Why don't you ask him  
What's gone wrong  
Why don't you ask him  
The latest on his throne oh  
Oh oh oh.

Don't say that you love me  
Just tell me that you want me  
Tusk

Just say that you want me  
Don't tell me that you  
Tusk  
Tusk.

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## ALL I CAN DO

(As recorded by The Cars)

RIC OCASEK

One too many times  
I fell over you  
Once in a shadow  
I finally grew  
And once in a night  
I dreamed you were there  
I cancelled my flight  
From going nowhere.

It's all I can do  
To keep waiting for you  
It's all I can do  
It's all I can do.

One too many times  
I twisted the gate  
When I was crazy  
I thought you were great  
I kept my renditions of you on the  
wall  
Where holiday romance is nothing  
at all.

It's all I can do  
To keep waiting for you  
It's all I can do  
It's all I can do.

You wait in the wing  
Like a Saturday flirt  
Protecting the judge you don't want  
to get hurt  
And once in a moment it all comes to  
you

As soon as you get it  
You want something new.

It's all I can do  
To keep waiting for you  
It's all I can do  
It's all I can do.

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## CONFUSION

(As recorded by Electric Light  
Orchestra)

JEFF LYNNE

Everywhere the sun is shining  
All around the world it's shining  
But cold winds blow across your  
mind.

Confusion, it's such a terrible shame  
Confusion, you don't know what  
you're sayin'  
You've lost your love and you just  
can't carry on  
You feel there's no one there for you  
to lean on.

Every night you're out there darlin'  
You're always out there runnin'  
And I see that lost look in your eyes.

Confusion, I don't know what I  
should do  
Confusion, I leave it all up to you  
You've lost your love and you just  
can't carry on  
You feel there's no one there for you  
to lean on.

Dark is the road you wander  
And as you stand there under  
The starry sky you feel sad inside.

Confusion, you know it's drivin' me  
wild  
Confusion, it comes as no big  
surprise  
You've lost your love and you just  
can't carry on  
You feel there's no one there for you  
to lean on.

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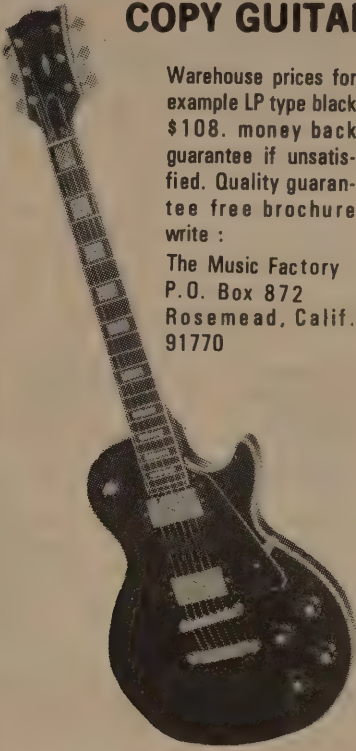
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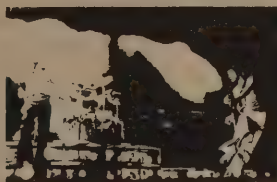
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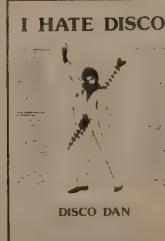
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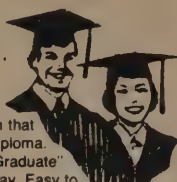
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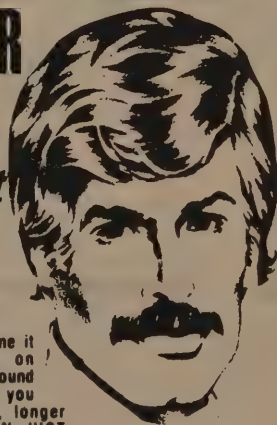
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## SLIP AWAY

(As recorded by Ian Lloyd)

**RIC OCASEK**

I can tell that you're wild  
And how you lure their aching  
    amiles  
And I know I'm on the list to be  
    kissed  
When you're giving out my name  
As the one you want to blame  
You'll be on the brink of tears  
That's right  
Could I talk you out of staying here  
    tonight.

Well I see that you're cute  
In your Fiorucci suit  
In your eyes I see the shadows that  
    you hide  
I could be a little sweet  
That would come off very neat  
You'll be on the brink of tears  
That's right  
Could I talk you out of staying here  
    tonight.

I've been waiting all this time  
Something's got to change, now  
Something's got to change, now  
I get the same erratic line  
Slip, slip away now  
Slip, slip away now  
Slip, slip, slip, slip away now.

Well I see that you're fast  
And your part will never cast  
And I know I'm on the list to be  
    missed  
It's your sentimental streak  
That allows you to be meek  
When you're on the brink of tears  
That's right  
Can I talk you out of staying here  
    tonight.

I've been waiting all this time  
Something's got to change, now  
Something's got to change, now  
I get the same erratic line  
Slip, slip away now  
Slip, slip away now  
Slip, slip, slip, slip away now.

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## TAKE THE LONG WAY HOME

(As recorded by Supertramp)

**ROGER HODGSON  
RICK DAVIES**

So you think you're a Romeo  
Playing a part in a picture show  
Well take the long way home  
Take the long way home  
'Cause you're the joke of the  
    neighborhood  
Why should you care if you're  
    feeling good  
Well take the long way home  
Take the long way home.

But there are times that you feel  
you're part of the scenery  
All the greenery is comin' down boy  
And then your wife seems to think  
you're part of the furniture  
Oh it's peculiar, she used to be so  
    nice.

When lonely days turn to lonely  
    nights  
You take a trip to the city lights  
And take the long way home  
Take the long way home  
You never see what you want to see  
Forever playing to the gallery  
You take the long way home  
Take the long way home.

And when you're up on the stage it's  
so unbelievable

Unforgettable how they adore you  
But then your wife seems to think  
you're losing your sanity  
Oh it's calamity, oh is there no way  
out oh.

Well does it feel that your life's  
become a catastrophe  
Oh it has to be for you to grow boy  
When you look through the years  
and see what you could have been  
Oh what you might have been if you  
had had more time.

So when the day comes to settle  
    down  
Well who's to blame if you're not  
    around

You took the long way home  
You took the long way home  
You took the long way home  
You took the long way home  
You took the long way home  
You took the long way home  
You took the long way home.

Ah ah ah ah ah ah  
Long way home, long way home,  
    long way home  
Long way home, long way home,  
    long way home.

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# An ATLAS BODY? In 7 days

my method of **DYNAMIC-TENSION** starts giving you results you can feel and your friends will notice. Big, useful muscles. Gain pounds in weight where needed.

**Lose "pot belly."** Take a good honest look at yourself! Are you proud of your body — or are you satisfied to go through life being just "half the man" you could be? No matter how ashamed you are of your present physical condition — or how old or young you are — the "sleeping" muscles already present in your body can turn you into a **REAL** man! Believe me, I know — because I was once a skinny, scrawny 97-pound half-alive weakling! People used to laugh at my build and make fun of me. I was ashamed to strip for sports or the beach... shy of girls... afraid of healthy competition.

## HOW I CHANGED FROM A 97 LB. WEAKLING TO A REAL MAN.

One day, I discovered a secret that changed me from a timid, frightened scarecrow into "The World's Most Perfectly Developed Man" — a "magic formula" that can help turn you, too, into a marvellous physical specimen... a **REAL** man from head to toe... a man who **STANDS OUT** in any crowd! What's my secret? "**DYNAMIC-TENSION**" — the natural method! No theory. No gadgets or contraptions. You just do as I did. Simply take the "sleeping" muscles already present inside your own body — build them up — use them every day in walking, bending over, reaching, even sitting! Almost before you know it, you're covered with a brand-new suit of beautiful, rock-hard **SOLID MUSCLE!**

## SEND FOR FREE BOOK AND 7 DAY TRIAL OFFER.

So sure am I of how fast "Dynamic-Tension" works that I make this offer to you. Try my course for 7 days and in even that short period of time you will have results that not only you can feel, but your friends will notice, or it costs you nothing. Send for my free book. **WRITE NOW!**

**CHARLES ATLAS** Dept. Q285  
49 W. 23rd St., New York, N.Y.

*Charles  
Atlas*

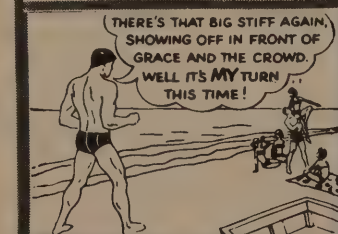
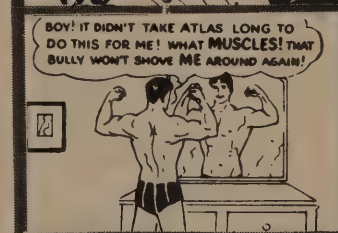
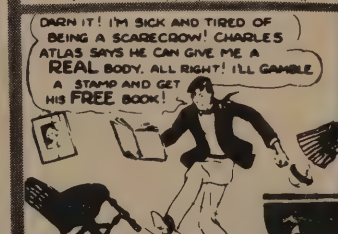


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- ☐ MAGNETIC  
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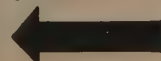
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## PLEASE DON'T LEAVE

(As recorded by Lauren Wood)

LAUREN WOOD

Ooh, you have won, take my heart  
I think about you night and day  
Am I wrong in this game  
Sometimes you seem so far away  
And I'm longin' for your touch.

Darlin' don't leave me this way  
Darlin' don't leave me at all.

Ooh you're here and you're there,  
everywhere  
But I never know just where you're at  
Do your eyes tell me lies  
I thought that they were sayin' that  
You were longin' for my touch.

Darlin' don't leave me this way  
Darlin' don't leave me at all.

You are the sweetest thing I found in  
New York City  
You are the sweetest thing I found in

my life  
You are the sweetest thing I really  
think you're pretty  
You are the finest thing that's  
happened to my life.

Ooh, you have won, take my heart  
I think about you night and day  
Am I wrong in this game  
Sometimes you seem so far away  
And I'm longin' for your touch.

Darlin' don't leave me this way  
Darlin' don't leave me at all.

Please don't leave me now  
Darlin' don't leave me this way  
Darlin' don't leave me at all  
Don't leave ooh don't leave me  
Darlin', darlin' please don't leave me  
Darlin' don't leave me at all  
Ooh, ah darlin' don't leave me at all  
Don't leave me here this way  
Darlin' don't leave me at all.

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## CRUISIN'

(As recorded by William "Smokey"  
Robinson)

WILLIAM "SMOKEY" ROBINSON  
MARVIN TARPLIN

Baby let's cruise away from here  
Don't be confused, the way is clear  
And if you want it  
You got it forever  
This is not a one night stand baby  
yeah  
So let the music take your mind ooh  
Just release and you will find.

You're gonna fly away  
Glad you're goin' my way  
I love it when we're cruisin' together  
The music is playin' for love  
Cruisin' is made for love  
I love it when we're cruisin' together.

Baby tonight belongs to us  
Everything's right, do what you must  
And inch by inch we get closer and  
closer  
Every little part of each other ooh  
baby yes  
Let the music take your mind  
Just release and you will find.

You're gonna fly away  
Glad you're goin' my way  
I love it when we're cruisin' together  
The music is playin' for love  
Cruisin' is made for love  
I love it when we're cruisin' together  
Cruise with me baby.

Baby let's cruise, let's float, let's  
glide  
Ooh let's open love and go inside  
And if you want it, you got it forever  
I could just stay there inside you and  
love you baby  
Let the music take your mind  
Just release and you will find.

You're gonna fly away  
Glad you're goin' my way  
I love it when we're cruisin' together  
The music is playin' for love  
Cruisin' is made for love  
I love it when we're cruisin' together.

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## THIS IS IT

(As recorded by Kenny Loggins)

KENNY LOGGINS  
MICHAEL McDONALD

There been times in my life  
I've spent wonderin' why  
Still somehow I believe we'd always  
survive

Now I'm not so sure  
You're waiting to hear  
One good reason to try  
Lord what more can I say  
What's left to provide.

You think that maybe it's over  
Only if you want it to be  
Are you gonna wait for a sign, your  
miracle

Stand up and fight  
This is it  
Make no mistake of where you are  
This is it

Your back's to the corner  
This is it

Don't be a fool any more  
This is it

The waiting is over  
No room to run  
No way to hide

No time for wonderin' why  
Here the moment is now about to  
decide  
Let him believe or leave him behind

But keep me near in your heart  
And know whatever you do  
I'm here by your side.

You've said that maybe it's over  
Not if you don't want it to be  
For once in your life  
Here's your miracle  
Stand up and fight  
Make no mistake of where you are  
You're goin' no further  
Until it's over and done  
No one can tell you for you know  
Who makes the choice of how it  
goes

It's not up to me this time you know  
Comes a day in ev'ry life  
This is it

Make no mistake where you are  
This is it

You're goin' no further  
This is it

No one can tell what the future  
knows  
This is it

Until it's over and done  
One way or another  
You make the choice of how it goes.

Your back's to the corner  
This is it

The waiting is over  
You're goin' no further  
One way or another.

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# HOW TO READ ANYONE'S MIND LIKE AN OPEN BOOK— EVEN FROM MILES AWAY!

Truly incredible! Incredibly true! Finally, you can crash the barrier to genuine person-to-person thought communication as you never could before. All alone, with no help, no tricks of any kind, perform the fantastic feat that defies explanation: *Actually visualize ideas, images, and words from someone else's mind right in your own head — as if you were reading the pages of a book!*

Forget about distance! Your subject can be in the same room with you, chatting with you by telephone, or completely out of sight across the country. You still can do it. Accept the unprecedented proposal offered to you in this announcement — and I'll prove it to you.

I know exactly what you are thinking right now. You are quite intrigued. And most skeptical. You sincerely believe that it is absolutely impossible. That no one can really read anyone else's mind. From miles away? Never!

You have every right to be unconvinced. "Mind-reading" is usually a stunt performed on TV or in a club. We all know that such demonstrations rely on some kind of secret gimmick.

That while it's great entertainment—it's an out and out fake. Certainly not the real thing.

The real thing—for use in real life—is what I am talking about. Like you, I was totally doubtful that it could ever be done "off-stage." Especially by the average person.

## AT LAST! THE REVOLUTIONARY TECHNIQUE THAT TURNS FANTASY INTO SHEER REALITY!

Something happened that converted me from a die-hard cynic into a fervent believer. The "Mind-Read" Manuscript crossed my desk.

As a publisher, I read many manuscripts. Yet, this particular one caught my eye at once. I had heard about the author. He is a highly-gifted psychic with a record for pioneering in the field of extra-sensory perception.

His manuscript stunned me. Practically knocked me off my chair. Any lingering doubt I ever had about the "impossibility" of person-to-person mind communication went flying out the window!

I just couldn't believe my eyes. Here it was, in black and white. Written in simple language anyone could understand. An easy-to-learn *break-through* technique to enable an ordinary man or woman to read someone else's mind. Anytime. Anywhere. *At will!*

## A TECHNIQUE SO POWERFUL IT MIGHT EVEN BE ILLEGAL!

My first inclination was to burn the manuscript. To destroy it entirely. In the wrong hands, it could be dynamite!

Then I had second thoughts. Why should I be a censor? I believe in a free press. So I printed up a limited edition for distribution *only* to those who will use the technique carefully and wisely within the law.

If you are such a person, I am more than willing to let you try it out for a full six months without your risking one cent. That's how confident I am of the integrity and power of this most innovative technique.

## START READING MINDS TO START A WHOLE NEW WONDERFUL LIFE!

Imagine what it would mean to you to have instant access to another person's thoughts whenever you wished.

You would have immediate, lifetime control over your family, friends, neighbors, business associates—even perfect strangers.

Like it or not, they would come under your direct personal domination. You would know what they were thinking at any given time. No one, not even the sharpest human, could hide a thing from you. Others might be fooled by their words. *But not you!*

You already know why. You would be able to read their inner-most, hidden thoughts. As clearly as if you were looking at the pages of a book set in type one inch high. Without their ever knowing about it! *Unless you, yourself, told them!*

Dealing with the opposite sex would be a pleasure. Imagine knowing in advance just what to expect from your date or mate. No more guesswork. No more wasted time. No more frustration. *For once, you are boss!*

And watch the money roll in. You could out-negotiate anyone in any business situation. "See-through" sales double-talk straight to the plain facts. No one gets the better of you. *Not when you can read minds!*

Whether you're quoting a price or asking for a raise, you'll never short-change yourself. You'll always know the other party's bottom line. *And get it!*

There's no "gamble" in gambling when you bet on a sure thing. You'll smile when you sit down to play poker or blackjack. When you know the other players' cards, *it is hard to lose!*

When a loved one is far away, you'll be at ease. Merely follow the technique to find out what he or she is feeling and doing. It's a lot *cheaper* than a long-distance telephone call!

This is just the beginning. Day-in and day-out for the rest of your life, you will enjoy using the technique in countless ways. To be happier, richer, more fulfilled.

## YOU DON'T HAVE TO BELIEVE IT. YOU RISK NOTHING TO TRY IT!

If you still insist that "it's impossible", consider this: Have you ever said something to someone only to have him reply: "Funny, I was just thinking the very same thing"?

Coincidence? Maybe. Or perhaps you have *unconsciously* used the technique without even being aware of doing so. Now you can consciously engage in true thought communication with valuable knowledge like this:

- The first key to mind-reading success.
- 4 ways to reach crystal-clear reception.
- Why an angry person's mind is easy to read.
- How to secretly verify another's thoughts.
- Why "out of sight" does not mean out of mind.

## THE THOUGHT COMMUNICATOR — YOURS AS A FREE GIFT!

Even if you return the manuscript later, I want you to have "The Thought Communicator" as my personal gift.

This unusual device demonstrates the brain-boggling power of mind-to-mind communication. Perform it anywhere, anytime for utter amazement.

It's easy. It's fun. Anyone can do it. I'll enclose details on how to get yours when I ship your Manuscript Survey. Whatever you decide after your six months' trial, it's yours to keep with my compliments. *Mail coupon now!*

- How to read many minds at the same time.
- How to effortlessly sharpen and hone the technique.

Everything is explained in easy, step-by-step detail. No special experience or education is required. The technique is for the average person. That's what makes it so *workable*.

## ACCEPT MY OFFER AND PREPARE FOR A MIRACLE!

For the moment, suspend your skepticism. Keep an open mind and I'll gladly send you a Manuscript Survey to read, without obligation. It discusses the astonishing benefits of this remarkable technique and how you can start using it immediately.

The Manuscript Survey also gives you a unique no-risk plan to *try out* the technique for a full six months. Put it through the most rigid test, the most challenging examination. To prove to yourself, beyond question, that you *can* read anyone else's mind like a book.

"The Thought Communicator", my free gift offer is yours to keep even if you later return the manuscript.

Act now. Mail the coupon with \$1. My package will be mailed promptly and confidentially. Backed by my unconditional money-back guarantee. The risk is all mine—*not yours*.

Power Press, 15 West 38th St., N.Y., N.Y. 10018

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## GOTTA SERVE SOMEBODY

(As recorded by Bob Dylan)

**BOB DYLAN**

You may be an ambassador to  
England or France  
You may like to gamble, you might  
like to dance  
You may be the heavyweight  
champion of the world  
You may be a socialite with a long  
string of pearls.

But you're gonna have to serve  
somebody  
Yes indeed

You're gonna have to serve  
somebody  
Well it may be the devil or it may be  
the Lord  
But you're gonna have to serve  
somebody.

You might be a rock 'n' roll addict  
prancing on the stage  
You might have drugs at your  
command, women in a cage  
You may be a business man or some  
high degree thief  
They may call you doctor or they  
may call you chief.

But you're gonna have to serve  
somebody  
Yes indeed

You're gonna have to serve  
somebody  
Well it may be the devil or it may be  
the Lord  
But you're gonna have to serve  
somebody.

You may be a state trooper, you  
might be a young Turk  
You might be the head of some big  
TV network  
You may be rich or poor, you may be  
blind or lame  
You may be living in another  
country under another name.

But you're gonna have to serve  
somebody  
Yes indeed

You're gonna have to serve  
somebody  
Well it may be the devil or it may be  
the Lord  
But you're gonna have to serve  
somebody.

You may be a construction worker  
working on a home  
You may be living in a mansion or  
you might live in a dome  
You might own guns and you might  
even own tanks  
You might be somebody's landlord,  
you might even own banks.

But you're gonna have to serve  
somebody  
Yes indeed  
You're gonna have to serve  
somebody  
Well it may be the devil or it may be  
the Lord  
But you're gonna have to serve  
somebody.

You may be a preacher with your  
spiritual pride  
You may be a city councilman  
taking bribes on the side  
You may be workin' in a barbershop,  
you may know how to cut hair  
You may be somebody's mistress,  
may be somebody's heir.

But you're gonna have to serve  
somebody  
Yes indeed  
You're gonna have to serve  
somebody  
Well it may be the devil or it may be  
the Lord  
But you're gonna have to serve  
somebody.

Might like to wear cotton, might like  
to wear silk  
Might like to drink whiskey, might  
like to drink milk  
You might like to eat caviar, you  
might like to eat bread  
You may be sleeping on the floor,  
sleeping in a king-sized bed.

But you're gonna have to serve  
somebody  
Yes indeed  
You're gonna have to serve  
somebody  
Well it may be the devil or it may be  
the Lord  
But you're gonna have to serve  
somebody.

You may call me Terry, you may call  
me Timmy  
You may call me Bobby, you may  
call me Zimmy  
You may call me R.J., you may call  
me Ray  
You may call me anything but no  
matter what you say.

But you're gonna have to serve  
somebody  
Yes indeed  
You're gonna have to serve  
somebody  
Well it may be the devil or it may be  
the Lord  
But you're gonna have to serve  
somebody.

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## BETTER LOVE NEXT TIME

(As recorded by Dr. Hook)

**STEVE PIPPIN  
JOHNNY SLATE  
LARRY KEITH**

I'm your friend you can talk to me  
I read your face, it says misery  
'Cause the one that you loved has  
left you dry  
But don't start believin' that you're  
gonna die  
Just pick your heart up off the floor  
And try, try again.

You'll have better love next time  
baby  
Don't give up 'cause I know you're  
gonna find  
Better love next time baby  
Someone will be waitin' down the  
line  
With better love, better love, better  
love  
Better love next time.

Sometimes it's better to let it all go  
I've been there so I think I should  
know  
So have a good cry  
Wash it out of your heart  
If you keep it inside  
It's gonna tear you apart  
I know some you're gonna lose  
But you're bound to win  
If you just, if you just keep hangin'  
in.

You'll have better love next time  
baby  
Don't give up 'cause I know you're  
gonna find  
Better love next time baby  
Someone will be waitin' down the  
line  
With better love, better love, better  
love  
Better love next time  
There's a next time, next time.

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# How to make others secretly DO YOUR BIDDING with the astonishing power of **AUTOMATIC MIND COMMAND!**

Here's how to get started in just 3 minutes . . .

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . no matter how much they may not want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone decide when things should start . . . stop . . . change around.

## CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now: however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, it's done! The people who do these things for you will remember what they did, but not why!

## FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command . . ." Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

## NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

## ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

your neighbors won't say . . . your boss keeps quiet about . . . ALL BROUGHT INTO THE OPEN JUST FOR YOU!! They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

## INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

**A STRANGER HANDS HIM \$500**—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

**RECEIVES NEEDED CASH QUICKLY!**—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers . . . never knew existed!

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## HOW TO GET STARTED IN JUST 3 MINUTES!

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## MORE AMAZING CASE HISTORIES!

And it's all just minutes away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

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contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

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So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a NEW LIFE . . . filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

Sincerely yours,

*Scott Reed*

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## HIGHWAY TO HELL

(As recorded by AC/DC)

YOUNG  
YOUNG  
SCOTT

Livin' easy  
Lovin' free

Season ticket on a one-way ride

Askin' nothin'

Leave me be

Takin' everythin' in my stride

Don't need reason

Don't need rhyme

Ain't nothin' I'd rather do

Goin' down

Party time

My friends are gonna be there too.

I'm on the highway to hell

Highway to hell

Highway to hell

I'm on the highway to hell.

No stop signs

Speed limit

Nobody's gonna slow me down

Like a wheel

Gonna spin it

Nobody's gonna mess me 'round

Hey satan

Payin' my dues

Playin' in a rockin' band

Hey mamma look at me

I'm on my way to the promised land.

I'm on the highway to hell

Highway to hell

I'm on the highway to hell

Highway to hell

Don't stop me.

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## LADIES NIGHT

(As recorded by Kool And The Gang)

GEORGE M. BROWN

KOOL AND THE GANG

Oh yes it's ladies night

And the feeling's right

Oh yes it's ladies night

Oh what a night (oh what a night)

Oh yes it's ladies night

And the feeling's right

Oh yes it's ladies night

Oh what a night.

Girl y'all got one

A night that's special ev'rywhere

From New York to Hollywood

It's ladies night

And girl the feeling's good

Oh yes it's ladies night

And the feeling's right

Oh yes it's ladies night

Oh what a night (oh what a night)

Oh yes it's ladies night

And the feeling's right

Oh yes it's ladies night

Oh what a night.

On disco lights your name will be seen

You can fulfill all your dreams

Party here, party there ev'rywhere

This is your night baby

You've got to be there.

Ah let's all celebrate

Woh it's ladies night

And the feeling's right

Ah let's all celebrate

Lovely lady, lady

I love you.

Girl y'all got one (what?)

A night that's special ev'rywhere

You dance you smile

The guys go wild

So chic so fine

You all look so divine

Oh yes it's ladies night

And the feeling's right

Oh yes it's ladies night

Oh what a night

(Oh what a night)

Oh yes it's ladies night

And the feeling's right

Oh yes it's ladies night

Oh what a night.

Romantic lady single baby

Mm sophisticated mama

Come on you disco lady yeah

Stay with me tonight mama

If you hear any noise

It ain't the boys

It's ladies night oh huh

Gonna step out

Ladies night steppin' out ladies night

Gonna step out ladies night

Steppin' out ladies night

Oh yes it's ladies night

And the feeling's right

Oh yes it's ladies night

Oh what a night (oh what a night)

Oh yes it's ladies night

And the feeling's right

Oh yes it's ladies night

Oh what a night.

This is your night tonight

Ev'rything's gonna be all right

This is your night tonight

Ev'rything's gonna be all right

This is your night

Tonight ev'rything's gonna be all right

Ah let's all celebrate.

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GOOD NEWS FOR THOSE WHO BELIEVE!

# HERE ARE OVER 100 READY-TO-USE MYSTIC CHANTS FOR MONEY, POWER AND LOVE!

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These words could bring you a vast fortune... more riches than you ever dreamed of:

"D----- J----- W----- N----- T----- I----- M----- L-----"

It happened to a person in desperate need of cash, who was told there were "powerful forces" working against him. Then he spoke the above Mystic Chant for attracting riches. Within the hour, he was awarded \$150,000!

By using the same Chant, you too may attract a fortune, a new car, a house in the country, stylish clothes. You simply take any amount you can believe in, from \$10,000 to a million dollars, and say this Mystic Chant!

What are the Mystic words of this Chant? We cannot reveal them in this advertisement but you will clearly find them on page 53 of MIND COSMOLOGY, a remarkable guide with every type of Mystic Chant you'll ever need!

How do they bring riches, luxury, comfort,

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## We'll Rush You A Copy Of This Amazing Book For Thirty Days Examination, At OUR Risk.

When you receive it, quickly open to the Mystic Chant the man used to attract \$150,000. You'll find it with all the words filled in! Or perhaps you desire a healthy, strong body with unlimited energy? See the Chant on page 64 for protecting yourself against germs and most forms of sickness.

Are you one of the lonely? If peace of mind, happiness, or love fulfillment is what you want, repeat the Chant on page 33 exactly three times just before the moon rises.

What's more, you'll find another Mystic Chant on page 100 to be used only by those who believe! This Chant may send your soul into the cosmos through amazing astral projection, backwards into history, or forward into the uncharted areas of the future!

## Scores of People, Just Like Yourself, Have Relied on Mystic Chants to Get What They Want From Life.

**FINDS ENCHANTED LOVE.** Take the case of Nora H. who was a complete failure in love and marriage. Desperate, she whispered the Chant: "I n- p- u- l-"

Within a short span, she met and happily married a young and handsome attorney. See page 47 of this amazing guide!

**CHANTS UNITE HIS FAMILY.** After years of misery, Lester M.'s wife left him and took their infant son. Lester turned to the Chant on page 28: "I n- b- t- m- o- p- h- p-". In a few days his wife and son returned, and swore that they would live a different life!

**CHANTS LESSEN SICKNESS.** Dora T. was nearly sixty and the doctors told her she had an incurable ailment. She used two Mystic Chants to overcome age and sickness. In less than a month, her symptoms decreased. See pages 31-33.

**CHANTS BRING SUCCESS.** A young girl slaved as a lowly clerk. To get out of this rut, she said: "I a- o- w- c- p- a- c- s- a- p-". Ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

**CHANTS FOR PAINS.** A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this Mystic Chant: "I n- j- m- m- a- b- c- w- t- p- p- o- f- g- h-". And she showed immediate improvement. Take a few minutes and say the Chant on page 80.

**CHANTS FOR HIDDEN TREASURE.** An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a Mystic Chant to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found \$15,000! You too can use the Chant on page 126.

**CHANTS FOR OPERATIONS.** A woman needed \$1,000 to help her mother get an operation. She kept repeating the Mystic Chant: "I w- t- s- o- o- t- d- s- i- c- p- t- s-". The next morning a famous surgeon assured her that he would operate for no charge. See on page 144 how the operation was performed!

**CHANTS FOR LUCK.** One man playing dice



Try this Chant for Riches (see page 53) without risking a penny. See details below.

at Las Vegas used a special Mystic Chant. The first roll came up 11. He tried again, and they came up 11 again. The third roll was also successful, and as the man had let his dollar remain on the 11, his small investment brought him a small fortune! See how he did it on page 140.

## These True Histories Describe Only a Small Fraction of The Mystic Chants. In Addition, There Are Chants for:

Finding lost relatives... Making a fortune in the stock market... Treating migraine headaches... Becoming a famous writer... Beauty... Getting a beautiful wife... Projecting your astral self to distant places... Achieving success in your own business... or anything else!

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## Your Questions About Mystic Chants Answered

**Q. Can I say these Mystic Chants just once, or do they have to be repeated over and over?**

A. Many of these Chants can be said once. Others are designed to be repeated a few times as this heightens their effectiveness. However, they are short and it would take you only a few minutes to repeat them.

**Q. Must these Chants be memorized?**

A. No. All you have to do is read them out. If you don't want to carry the book around, simply copy a few Chants on a card and put it in your pocket.

**Q. Are these Chants hard to read?**

A. Of course not. They are clearly printed, easy-to-read and do not contain words that are difficult to pronounce.

**Q. Are these Chants Black Magic or White Magic?**

A. Without a doubt, White Magic. In one case, an evil woman stole Laura M.'s husband using Black Magic. Laura used this Chant on page 159: "Y- k- I l- y-". Within a few days her husband pleaded with her to take him back.

**Q. If these Mystic Chants are so powerful, why doesn't the author use them himself to become a millionaire?**

A. The author has done just that. By saying these Chants, Norvell has become wealthy and a celebrity. Now he devotes his life to making others rich and happy.

**Q. Are these Chants dangerous?**

A. About as dangerous as combing your hair. You see, they can be used only for good, sincere purposes. If used for an evil purpose, they will have no effect.

**Q. Time is running out for me. Can these Mystic Chants find me a husband?**

A. On page 24 you'll find the Chant Georgia R. used to attract a rich partner in a law firm. What's more, you can attract a man with the precise character you admire.

**Q. I've only an eighth grade education. Will Mystic Chants work for me?**

A. Certainly. You need no special education or experience. Anyone can use them.

**Q. When is it best to use Mystic Chants?**

A. As soon as possible. Mail the No-Risk Coupon. We'll send you your book so you can start using Mystic Chants right away!

ISLAND PARK BOOK CO., 55A Saratoga Blvd., Island Park, N.Y. 11558

## DREAM POLICE

(As recorded by Cheap Trick)

**RICK NIELSEN**

The dream police  
They live inside of my head  
The dream police  
They come to me in my bed  
The dream police  
They're coming to arrest me oh no.

You know that talk is cheap  
And those rumours ain't nice  
And when I fall asleep I don't think  
I'll survive the night, the night.

'Cause they're waiting for me  
They're looking for me  
Ev'ry single night  
They're drivin' me insane  
Those men inside my brain.

The dream police  
They live inside of my head  
The dream police

They come to me in my bed  
The dream police  
They're coming to arrest me oh no.

Well I don't tell lies 'cause they're  
list'n'ing to me  
And when I fall asleep bet they're  
spying on me tonight, tonight.

'Cause they're waiting for me  
They're looking for me  
Ev'ry single night  
They're drivin' me insane  
Those men inside my brain.

I try to sleep they're wide awake they  
won't let me alone  
They don't get paid or take  
vacations or let me alone  
They spy on me I try to hide they  
won't let me alone  
They persecute me they're the judge  
and jury all in one.

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## LOVE PAINS

(As recorded by Yvonne Ellman)

**MICHAEL PRICE  
DANIEL WALSH  
STEVE BARRI**

Midnight  
I watch you as you're sleeping  
You don't know that I'm leaving  
My bag is packed to go  
Oh no no no it hurts me  
Hurts me so to leave you  
Leave you for someone who I hardly  
even know  
But time has come to say goodbye  
To spread my wings and fly  
To fill the need I feel inside.

But I keep feeling these love pains  
Hurting me through and through  
Caught between the love of two  
Oh will I ever be free of these love  
pains  
Tearin' me all apart  
'Cause I don't wanna break your  
heart  
Oh will I never be free of these love  
pains.

Can't help, can't help but remember  
The love we had so tender  
A world so safe and sound  
Oh no no no but his kiss  
Temptation so inviting  
That feeling so exciting  
Has turned it upside down  
And though I know I could be wrong  
This feeling's much too strong  
I've gotta go where I belong.

## I WANT YOU TONIGHT

(As recorded by Pablo Cruise)

**CORY LERIOS  
DAVID JENKINS  
ALLEE WILLIS**

Yesterday I swore I was gonna quit  
you  
But today I'm back for more  
Oo I can't resist you  
Starving just to feed the feel  
Lust begs to make a deal  
Will power disappears  
You become the music in my ears.

I want you tonight  
I feel like getting crazy  
Oh I know it's not right  
But who is gonna save me?

Now and then I stop and wonder  
what I'm doin'  
Sometimes when I talk I don't know  
who I'm foolin'  
There's a demon living deep inside  
It's really eatin' me alive  
Temptation's doing it to me  
It's got me in the mood  
I can't get free.

I want you tonight  
And I'm thinking maybe  
Oh I know it ain't right  
But who is gonna save me  
Is there no way of fighting this  
feeling inside  
Where ecstasy lives but sanity dies  
We all need more from each other.

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## HEY HEY, MY MY (Into The Black)

(As recorded by Neil Young)

**NEIL YOUNG**

Hey hey, my my  
Rock and roll will never die  
There's more to the picture than  
meets the eye  
Hey hey, my my.

Out of the blue and into the black  
You pay for this but they give you

that  
Once you're gone you can't come  
back  
When you're out of the blue and into  
the black.

The king is gone but he's not  
forgotten  
Is this the story of Johnny Rotten  
It's better to burn out  
'Cause rust never sleeps  
The king is gone but he's not  
forgotten.

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Music.

But I keep feeling these love pains  
Hurting me through and through  
Caught between the love of two  
Oh will I ever be free of these love  
pains  
Tearin' me all apart  
'Cause I don't wanna break your  
heart  
Oh will I ever be free of these love  
pains.

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## TALKING HEADS

(continued from page 29)

recognition and signed with Sire Records in November of 1976. Their first single, "Love Goes To Building On Fire" b/w "New Feeling," was released that December. In 1977, after touring the northeast, they took on a fourth member of the band, on guitar and keyboard, Jerry Harrison, formerly of The Modern Lovers.

"We felt we were ready for a fourth person and we auditioned a few people. I think before when we were just three, it was as if we were just sketching the ideas for songs and

when we played them, they were really just the bare bones of a song. We thought with the addition of another person, it would be like a real band. I guess we reached the point where we thought, it would be even more fun with another person to fill in some of those empty spaces."

"Jerry's influences are more rock and roll than mine, but he's not limited by that."

*Talking Heads, 77* was the Talking Heads' first album, and they began their extensive touring schedule. In 1978 they recorded *More Songs About Buildings*

*And Food* in the Bahamas with Eno co-producing. That album contained the single, "Take Me To The River," an Al Green cover, which hit the charts top thirty.

"We liked Al Green and we listened to his records and it seemed like in a way an unexpected choice for us — that made it attractive. As a song, it seemed it was one of his songs where the structure was such that other people could do it. Some of his songs seem like only he could sing them. This one also had that weird mixture that he has of religious mysticism and sex."



"I know it sounds corny, but one real compliment is if the music makes the listener feel better about themselves."

Having toured Europe three times, and toured extensively in the United States, the band recorded *Fear Of Music* in the spring of this year. Most of the album was recorded in Chris and Tina's loft (it's okay, they're married), using a record plant mobile unit. Again, the band worked with Eno, as producer.

"It's a real collaboration. People tend to assume that all the weird sounds were Eno's and that's sort of a mistake, but it's the sort of thing where he's receptive to our

suggestions, and we were receptive to his. There are some similarities in the way we approach things. I think that's why he's attracted to us. We work well that way. Nobody really has ultimate veto power."

"On this last album," David said, "almost every song was done in a different way. Some of them had music and words all written, some had just music, some words. We would play and I would bring home tapes of what we played and see if I

could fit words to any part of it. Then I would just elaborate." As for the singing, he went on to say, "I tried a lot of different styles I hadn't tried before. It was a lot of fun. I wondered a little bit about what people would think but I liked it."

Many songwriters use boy/girl situations to express everything. With David Byrne, it is almost the opposite. Particularly on this album, where he chose topics and took controversial stances. The result is songs that sound like "issue" songs and end up being love songs and conversely love songs that sound like they might be about pollution or population control. I asked him about several of the, including "Life During Wartime," their newly released single. I wondered if David was genuinely concerned, paranoid, or mocking those feelings?

"I feel like it's plausible. I don't want to sound like this is my prediction, but I think it's plausible and I thought it was an interesting scenario of something to describe. I liked the idea of revolutionaries missing their night life."

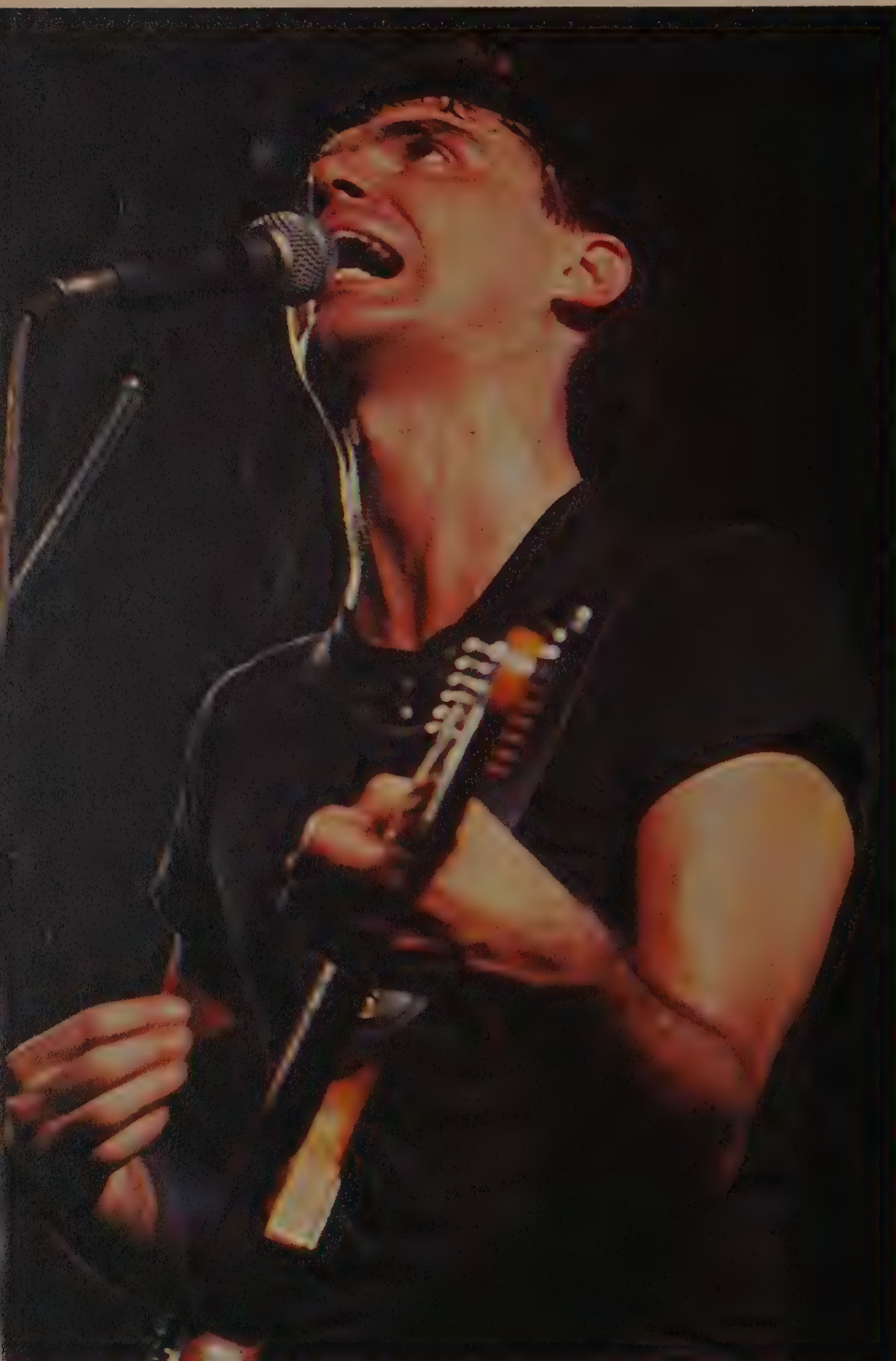
I also like the idea of people being too busy with their night life to catch the revolution, but then I don't know how to write songs. I asked him how he came up with "Animals," a truly funny song.

"I had been thinking about animals and primitive peoples and how they get a lot of respect and they're treated like the noble savages who can do no wrong and live in harmony with their surroundings and one another and I thought, that's a lot of bullshit, let's see what I can do with that."

In "Heaven" and "Memories," it seemed to me that David Byrne might be searching for a harmonious, quiet place himself to live in, but he denied it. "No," he said, "it's generally the opposite of what I like. 'Heaven' was only a point of view, of what that can be, sort of blissful and real mundane. Whereas usually I'm attracted to things that are a little more on the edge."

"The kind of thing that happened with this album — I had no idea it was going to happen. I just tried all these different ways of writing and working and was pleased with that, the different results."

David was speaking artistically, but commercially, the results have been equally rewarding. *More Songs About Buildings And Food* topped the sales charts at 200,000. *Fear Of Music* came out in August and by October was at 300,000 and climbing. Evidently the Talking Heads have found something to affect minds, if not the mind referred to in the song. My last question to David, as we sat peacefully facing that geometric skyline was, in light of the band's growing success, and the growth of the "new wave" movement in general, did he think the Talking Heads had extended the boundaries of music? In his usual modest and thoughtful way, he paused and said, "In a way we just open up other possibilities and sometimes other people can also listen to other things. We might break the ice, so to speak." □



PAUL COX/RETNA

"It's a real collaboration. People tend to assume that all the weird sounds were Eno's and that's sort of a mistake..."

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stuff like that.

RR: Like raw fish and vitamins.

Paul: Yeah.

RR: Is that something that you picked up in Japan.

Paul: Yeah, I think good sushi and good raw fish is dynamite. Nothing could turn you off worse than like lousy... I was in Columbia, North Carolina, and this whole tour they've been sending out after the show and getting me sushi, and they found a place there and brought me back sushi. I think this fish must have crawled in from the ocean. I came in the dressing room and I knew my dinner was there. It smelled

like a fish farm. For the next couple of days it felt like someone kicked me in the gut.

RR: I can imagine that in Oklahoma City it's not that easy to find raw fish.

Paul: If I can't get that I'll eat like chicken. I'm just about the thinnest I've ever been.

RR: Is anybody else in the band interested in this, or do they just leave you alone?

Paul: They leave me alone. Leave Paul alone. Actually Ace likes it too. Ace isn't into it as much as me, but he's really cut down on his meat, 'cause I don't know, it makes you sluggish and heavy. I've been much happier — laidback, you know, but ah...

RR: If you can be laidback and have energy at the same time

that's a wonderful combination.

Paul: Yeah, that's pretty much why I had to take those pills because at the beginning of the tour I didn't have any energy. I was doing those shows and saying what's wrong with me. But now I'm in high gear.

RR: You guys don't work out or anything?

Paul: I'll tell you something interesting. The tour really meant a lot to us, getting into shape and all. So we rehearsed at a college health educational complex, at a gym. And we would rehearse in a gymnasium and then go play racket ball and do sit-ups. It was pretty good. Gene was playing about ten games of racket ball

a day. I would play about six. I was doing about ninety sit-ups.

RR: So it was like an athlete getting into shape?

Paul: Absolutely. I would no more go into the ring and fight Ali. I mean you've got to get in shape for that kind of stuff. Doing our show would kill somebody, you'd have a heart attack, you can't run for an hour and half without getting into shape.

RR: Do you do any warming up before the show?

Paul: No. The more calm I am before the show the better. I tend to just want to get ready, have the lights go out, and get out there and kill.

RR: I think that's interesting that you have to get into shape, that you're not out eating McDonald's and staying up all night.

Paul: Well, a lot of guys do. I just find that this works better for me. You know, whatever gets you through the night.

RR: Any film plans mulling around?

Paul: After the memorable extravaganza that we did — the television thing — we just decided to wait until we can really do something with a hundred percent complete artistic control. Right now there's a lot of offers. But it's more a matter of us being out on the road and letting everybody know that we're still kicking ass and we're a rock band first. That's the most important thing to us is playing rock and roll music, not doing films. We'd like to do that too, there's a lot of good things in the making now, but if we start talking about them then everybody asks you later why you didn't go through with them. The film had its mark, so afterwards we just kind of said let's think this through.

RR: We mentioned being a little more rock and roll on the next album, is that something that just comes from the energy of the tour?

Paul: It's not based on anything except that the *Dynasty* album took a certain direction, and I love the direction, I just think on the next one we might want to do some more frantic stuff also. I love the album, the nicest thing about the album is that we didn't plan it. We didn't plan it in terms of "oh this is what we have to do and Kiss should sound like this". We went into it and said let's see what Kiss sounds like in 1979.

RR: Now you're beginning to get hunches about 1980.

Paul: Exactly. It always seems like when you climb a mountain when you get to the top you see another mountain. Those mountains seem to go on forever. □

Bob Gruen



"I'll tell you I'm having a ball only because it's new energy. I just feel like a lot of vitality. I feel great. I think I'm performing better than I ever performed."

## WET WILLIE

(continued from page 37)

made the difference. "If a group can capture that live excitement, especially a group that's as exciting live as people say we are, and I know we are, if you can capture that then you've got it licked."

"It's hard to capture that kind of excitement in the studio sometimes — for somebody like me, a vocalist, getting in there doing your part,

ly been suggested. If we do it it's not going to be one where we record one set and let that be it. I think we'll go in, record a whole week of performances and pick the best cuts."

After making as many albums as this group has, co-producing their album wasn't difficult at all. "You know what you want, you know the sounds you'd like, you know how your voice should sound, what microphones are best for you, and what effects you don't want to use," said Jimmy.

Now that Wet Willie is becoming more popular they're spending more time on the road — something Jimmy enjoys, especially when it means coming to New York City which he's done at least once every year since his first visit in 1969. "I've seen most of the tourist sites but I haven't been up to the Trade centers yet," he said. "I like people to show me things that regular tourists don't get to see. I like shopping in New York — we recently went on a shopping spree to

to Gildersleeves to see our friends Nantucket play. That was as close to CBGB's as I got. I've got to do it one night. I hear the Mudd Club is nice, and open all hours too."

Does Jimmy, who was brought up around the Mobile, Alabama area, want to move to the big city? "I could never live here," he laughed. "New York's a crazy lady that you like to see every once in awhile but she's just a little bit too much to marry. She's alright for a date



Wet Willie is, left-to-right: Larry Berwald, T.K. Lively, Jack Hall, Marshall Smith, Jimmy Hall, and Mike Duke.

standing in a glassed-in booth, singing your parts, you just have to close your eyes and imagine that there's a crowd out there that's getting into what you're doing.

"We're definitely discussing the possibility of doing some live cuts. I don't see a live album next, there might be one after that, but it's definite-

"Really, sometimes it comes down to keeping things basic, trying to keep it simple. I don't think you need a lot of frills on something that's got a lot of feeling. The simpler the better. If you can get the live sound in the studio, and something you can reproduce live onstage, then I think you've got it licked."

get some clothes for the tour. It's such a different world for me to see some of these different places and get down to the Village and see the super punk people, ha ha ha.

"I didn't make the Mudd Club or CBGB's," he added, "but I really would like to. We were down in that neighborhood the other night and went

every once in awhile cause it's exciting and fun, but it moves a little bit too fast for me.

"I'm basically a small-town person and I like the country life. I presently live in a farmhouse with a lot of trees and pastureland and it's really quiet. I need some place like that where I can retreat to from the rigors of the road." □

## WALTER EGAN

(continued from page 39)

ing at you through the booth."

Does Walter compare this album with his others?

"No," he said. "I think that each album should be treated as itself. I think of myself as still writing songs very much the same way—I'm still myself and I'm still reacting to whatever I'm going through and I tend to write songs about that. The songs on *Hi Fi* are more romantic but they're also more hard edged.

"I feel that to second guess yourself is to make yourself super neurotic and I don't want to do that. With every aspect of my life, I feel like I'm doing it as well as I can... I felt like I should have done two albums with Stevie and Lindsey because the first one was an introduction for myself and for them. It was very much an outgrowth of the bands I had played in and I viewed it that way. I didn't view myself as being a very strong leading person. I've grown to feel that. I felt it more on *Not Shy* and I've grown more on *Hi Fi*. Now I feel like I'm at a point where I'm myself and whether or not this album gets the just promotion or whatever it deserves to make people aware of what I'm doing, it doesn't take away from the album.

"I think it's the best album I've made so far only because I've come that far along, just as I thought of *Not Shy* as my best album when it was my most recent one. I hope that I never put out a record that isn't what I feel is my best one at that moment just as I hope I never change from the opinion that the next one's going to be better than the one that came before. That's an essential part of being an artist and growing. It's always a creative process, there's always going to be things that you want to change about what you've done and new paths that you want to explore, but you can only put so much on each album.

"The approach on this album was for us to sound like a band walking into a room, setting up and playing in front of people and I think that out of the twelve songs on the album at least ten, maybe eleven of them are that way. There's more rock and roll on it but I don't feel like it's radically different from anything I've done before. I feel like if anybody heard me perform *Not Shy* onstage or heard me perform 'Fundamental Roll' onstage they would see that basically it's the same thing I'm doing on this record. It's a five piece band with a female vocalist and we're playing the songs.

Neal Preston

"I want people to accept me for what I am and what I'm trying to be..."





"I feel that to second guess yourself is to make yourself super neurotic and I don't want to do that."



I find it *real* easy to do old rock and roll songs, that's what I've cut my teeth on."

"I wanted *Hi Fi* to be more rock and roll and I wanted it to be raw. I never felt I was 'Magnet And Steel' exclusively, I felt like that was just a little part of me that was being exposed and yet what I was doing was much more like what Tom Petty was doing ... Not the artistic pretentiousness of some of the earlier '70s bands, more like the early and mid-sixties perhaps: pop music

that has good melody and good feeling to it and isn't trying to change the world necessarily but is trying to show how they feel about the world."

Walter is pleased that other groups are having success with his material (Night's version of "Hot Summer Nights") and hopes it continues. "I think there's a lot of songs I've already recorded that other people could record," he said,

"and that's something I'm working on right now with a publishing company." But he isn't concerned about keeping the best for himself: "I haven't had that problem yet. I think that as my own career evolves I'll probably want to save some songs for myself and write others for other people. I think that, generally speaking, I write ballads for other people who have never done them

yet," he laughs, "and rockers for myself."

Egan admits that it's easier to record his own material but says he's learning to do other people's tunes. He's even expressed interest in recording a double album with his own songs on the record and other writers' material on the other.

"To be able to infuse yourself into somebody else's material requires a little bit more positive style of your own," he says, "and as I become more of a singer I'm becoming more of a song stylist so it's easier for me to do other people's stuff. I find it *real* easy to do old rock and roll songs, that's what I've cut my teeth on. I love doing that. I'd love to do an album of that material..."

Why does he call the album *Hi Fi*?

"When I wrote the song 'Hi Fi' back in 1977 (it was on the demo for the *Not Shy* album but wasn't included in the final form), I thought the title might be interesting just because in some ways it's anachronistic because people don't call their record players hi fis anymore, they call them stereos. So it dates the word which is good in my mind because that's really where my inspiration is coming from — when mono records were still used. That's the major reason but another reason is the hi-fidelity part which is to be true to the fact of the band. This is the band itself, not Fleetwood Mac. □ Deane Zimmerman

## ROCK ACTION



**CAPTION** The Buzzcocks have had a few hits in England, but they've just made their first splash on this side of the pond. They've released a first album in the US and come to tour. The results have been good as this photo, taken at the Santa Monica Civic in LA will testify.

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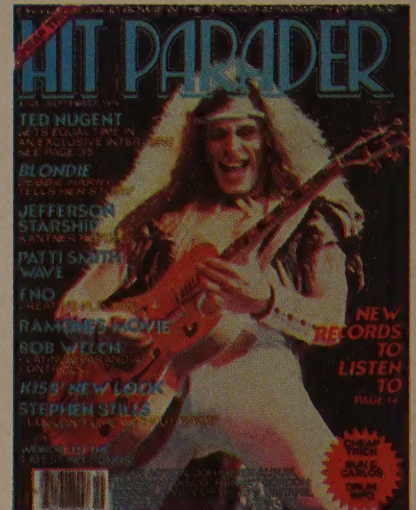
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